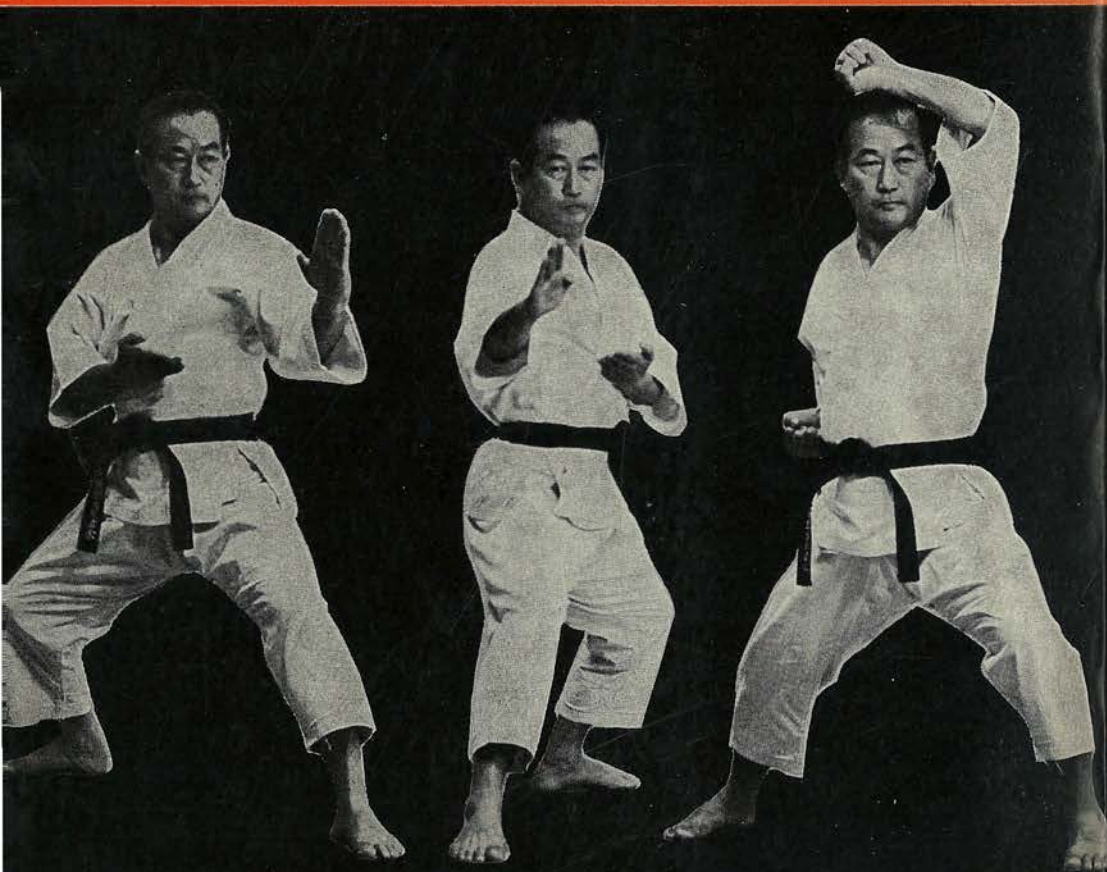


# 空手 形・平安初段 鉄騎初段

This karate kata series has been officially endorsed by the Japan Karate Association. Proficiency in individual kata in this series is a prerequisite to advancement of kyū and dan under the association's examination system. Kata also form an integral part of competition karate. Mastery of the kata taught in this book, Heian 1 and Tekki 1, is a requirement of the Japan Karate Association's 8th kyū and 3rd kyū examinations.

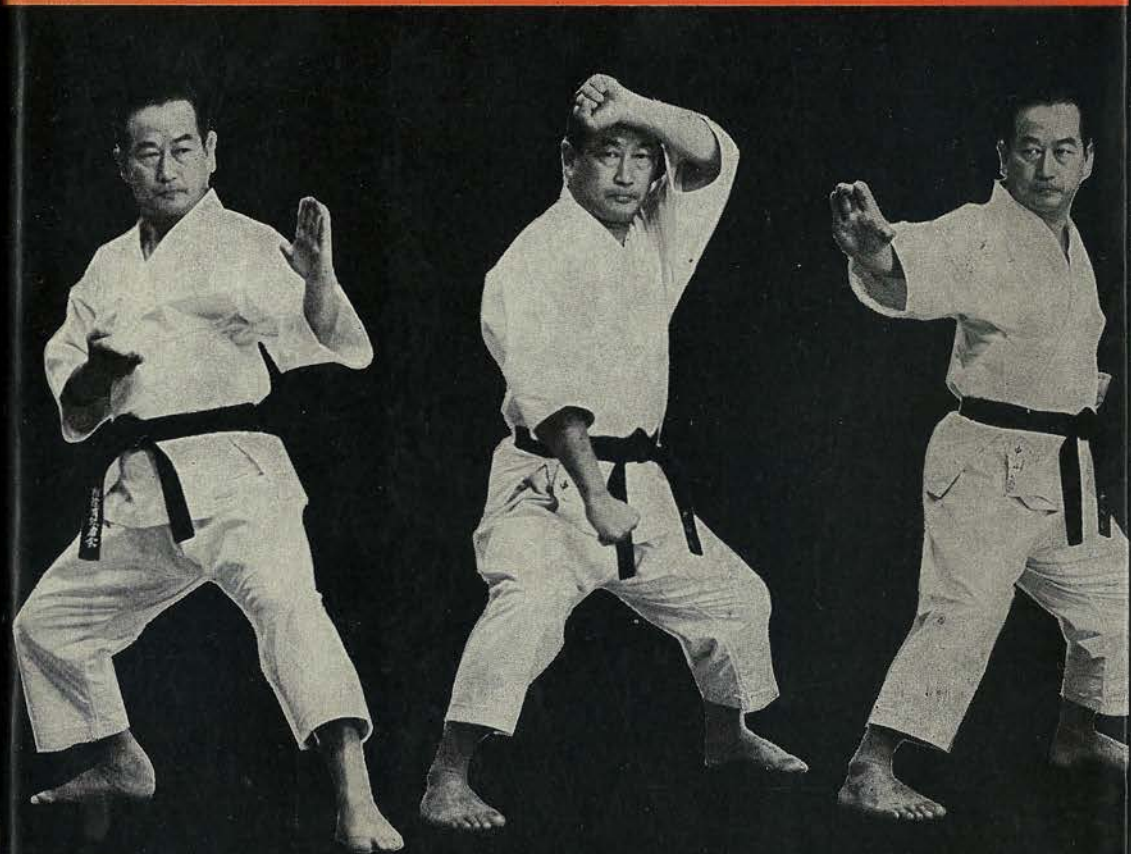


*"The formal exercises of Karate"*

# KARATE KATA HEIAN 1 TEKKI 1

M. NAKAYAMA

*Chief Instructor, Japan Karate Association*



OFFICIAL MANUAL of the Japan Karate Assn.



\$4.95

**KARATE KATA:  
HEIAN 1 • TEKKI 1**

Kata are the formal exercises of karate—and they are the essence of this martial art. It is through practice of these basic movements that the *karateka* ("user" of karate) learns rhythm, coordination, balance, the principles of the application of power, a multitude of techniques for self-defense, and self-discipline.

This is the only series to deal thoroughly and exclusively with kata. Sequential, stop-action photos covering each technique record all the fine points and are supplemented by detailed diagrams and foldouts showing the complete kata. Special attention is given to the more difficult movements, making these volumes valuable even to advanced students who err in performance because they are unfamiliar with standard forms.

Standard texts in karate dōjōs throughout the world, these books are written by the chief instructor of the Japan Karate Association, who is widely recognized as the world's leading authority on the art.

THE AUTHOR: Masatoshi Nakayama is assistant director of physical education at Taku-shoku University, from which he graduated in 1937. Born in 1913, he began training under the great master Gichin Funakoshi in 1931, went to Peking in 1937 to study Chinese and various styles of Chinese fighting, and has been chief instructor of the Japan Karate Association since 1955. Mr. Nakayama holds an eighth *dan* black belt and continues to travel and teach in Southeast Asia, Europe, and the United States, as well as Japan.

# KARATE KATA

***HEIAN 1***

***TEKKI 1***

*This book is an official textbook of the Japan Karate Association. Mastery of kata Heian 1 and Tekki 1 is a requirement of the JKA 8th kyū and 3rd kyū examinations respectively.*

# KARATE KATA

## HEIAN 1

### TEKKI 1

*Text and Demonstrations by*  
**M. NAKAYAMA**

平 安 初 段  
 平 安 二 段  
 平 安 三 段  
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DEDICATED  
to my teacher  
GICHIN FUNAKOSHI

## ***Introduction***

Karate is, and always has been, a method of self-defense, never a technique of aggression. But it is much more than that. To the sincere student, it is a form of combined physical and mental discipline from which he can learn the value of personal attributes such as kindness and sincerity. To the karate master, self-control is quite as important as mastery of the various techniques.

The *karateka* ("user of karate") never brings his techniques into serious play unless a threat is unequivocal and other defenses are inadequate. In fact, all kata ("formal exercises") begin with *uke* ("blocking").

### ***1. Karate and the Mind***

Gichin Funakoshi, the man largely responsible for introducing karate into Japan, often told his students, "The spirit of karate is lost without courtesy." Decorum, humility and gentleness are other hallmarks of the *karateka*. But he is never servile. To his performance of the kata, he must bring boldness and confidence. These seemingly paradoxical combinations of boldness and gentleness, confidence and humility lead eventually to harmony—body and mind integrated in a singular discipline. This, as much as self-defense, is the aim of karate.

Various phases of karate training are expressions of these characteristics, for example:

(1) **REI** ("ceremonial bow"): Performed at the beginning and end of karate training, the bow begins from a *musubi-dachi* ("informal stance"). The heels are together with the toes pointed outward; the hands are relaxed and lightly touching the thighs. As the body is bent forward, the eyes remain focused straight ahead. This bow, which takes place at the *embusen* (kata "performance line"), expresses sincerity towards one's training partner.



(2) **KAMAE** ("posture"): Following the bow, the *karateka* assumes the position from which he begins his first exercise. For Heian 1, the position is the *hachiji-dachi* ("open-leg stance"): feet spread, toes pointing out. In the *heisoku-dachi* ("closed-feet stance") at the start of Tekki 1, both heels and toes are touching. Since coordinated muscular tension and relaxation are fundamental to karate practice, the student must be keenly aware of when to be tense and when to be relaxed. *Hachiji-dachi* and *heisoku-dachi* are both relaxed positions and the student should avoid tenseness, especially in the joints of the shoulders and the knees. Thus he will be prepared for sudden or slight movements. The center of power and concentration is the *tanden* ("area behind the navel"), which is the center of the body's gravity. Breathing, also, is relaxed. The *karateka* at this point should feel fighting spirit.

(3) **ZANSHIN** ("perfect finish"): No kata is perfect without a perfect finish. The exercise may be brilliantly done, but in karate, as in other Japanese martial arts, great importance is attached to the finish, and perfection is the only criterion. Since the finish is also the point of preparation for the next exercise, the student does not relax.

## 2. Kata and Their Execution

Kata are the formal exercises of karate. They have been passed on from the Chinese origins of karate, centuries ago, by karate masters, who also have introduced new forms from time to time. Some have been developed fairly recently, and there are at the present time about fifty forms. In addition to the kata, the student regularly practices new techniques, strengthening exercises and sparring.

The kata have two basic purposes: body building, which includes muscle strengthening and bone hardening, and reflex training. The former are impressive for their power and strength, while the latter are characterized by their lightninglike speed. Both are aimed at developing rhythm and coordination.

In each kata, there are a number of stances and a number of techniques. Stances are body positions; techniques are actions. The stances indicate shifts in the center of gravity and changes in the position of the feet at various points in the kata. Techniques are offensive or defensive, depending on their application.

Imaginary enemies surround the *karateka* as he executes the four fundamental movements of the kata: *uke* ("blocking"), *tsuki* ("punching"), *uchi* ("striking"), and *keri* ("kicking"). Although variable in both complexity and the time required to complete them,

each movement has its own meaning and function. Nothing is superfluous.

As a form of exercise, kata are ideal because the entire body is used. The *dōjō* (practice gym) is the customary place for karate practice, but they can be done in the home just as well. Whether learned and practiced individually or in groups, they are suitable for young or old, male or female, whether for five minutes or an hour at a time.

## 3. Performance Points

(1) Execution is correct only when the student performs each movement in the correct order, without mistakes. The number and sequence of movements is fixed and the student must perform them all.

(2) Intensive practice is necessary to insure that each kata begins and ends at the same spot. The *embusen* (kata "performance line") is the guide, since all kata movements are made from it. Wrong steps or steps of inappropriate length will cause error.

(3) The student must clearly understand and fully express the meaning of each movement, offensive or defensive. Each kata has its own characteristics, and these should be interpreted and clearly shown in the execution.

(4) An awareness of the target is essential. Without losing this awareness, the *karateka* must also consider other possible sources of attack. He must be sure of his target and know when to strike. (Illustrations of applications of Heian 1 and Tekki 1 kata are shown throughout the text. As he performs the kata, the student should be aware of the purpose of each move.)

(5) Correct rhythm, according to the three rules of rhythm, is a *sine qua non* for bringing the kata to a *zanshin* ("perfect finish"). The three rules are: (1) "application of power at the right moment," (2) "fluency of movement," (3) "body flexibility." Within each kata and between successive kata, all of the moves are integrally related to each other. The rhythm must be appropriate to the particular kata, neither too fast nor too slow; the body must be flexible, never overstrained. Movements should never be jerky.

(6) The count for each kata corresponds to the number of stances in the kata. This count is given by the instructor, if one is present, who will break the kata down into individual movements and give



more counts for beginners. Some stances are held just long enough to complete the corresponding technique, but others have a pause of about one second at certain points. The total time varies with the kata. For Heian 1, it is about 45 seconds; for Tekki 1, also, about 45 seconds.

(7) Proper breathing is important. The performer exhales when coming into position for each stance and inhales at the beginning of the next movement. Related to breathing, there is, near the middle of most kata, a shout called *ki-ai*. The breath is exhaled very sharply, tensing the abdomen and giving extra power to the muscles. It occurs at the moment of maximum tension.

#### 4. Do's and Don'ts for Kata Training

- (1) Never rush through the movements. Always be conscious of the correct timing of each movement.
- (2) Keep calm.
- (3) Practice every day, even if only for a few minutes. Remember the effects of practice are cumulative.
- (4) Concentrate on the kata that are difficult for you.
- (5) Be conscious of the relationship between kata practice and *kumite* ("sparring").

#### 5. Heian 1 and Tekki 1

Heian 1, which was created by Kensei Itosu, is the first of the five Heian kata, which were selected from numerous kata practiced since ancient times. They are easy and fundamental kata, primarily for beginners, but because they abound in variations, they are very useful for self-defense. Chinese-style names of kata, such as those used by Funakoshi, have been changed to the equivalent Japanese terms, as the older terms are unclear in modern usage. (The old name of Heian is *Pinan*.)

Tekki 1 is one of a series of three kata: Tekki 1, Tekki 2, and Tekki 3. The kata in Tekki 1 are powerful and dynamic, reminiscent of the armor-clad Japanese warrior. The stances in this kata are rather unique, with legs widely spread and strength concentrated in the inner thighs. The feet are parallel and all movements are lateral. (The old name of Tekki 1 is *Naifan-chi*.)

#### 6. Other Kata

Kata are the principal subjects for examinations for advancement through *kyū* and *dan*. Kata performance is also an integral part of karate competition.

The following kata are necessary in examinations:

8th <i>kyū</i>	Heian 1
7th <i>kyū</i>	Heian 2
6th <i>kyū</i>	Heian 3
5th <i>kyū</i>	Heian 4
4th <i>kyū</i>	Heian 5
3rd <i>kyū</i>	Tekki 1
2nd <i>kyū</i>	Choice of kata other than Heian or Tekki
1st <i>kyū</i>	Choice other than the above
1st <i>dan</i>	Choice other than the above
2nd <i>dan</i> and above	Free kata

Free kata may be chosen from *Bassai*, *Kanku*, *Hangetsu*, *Empi*, *Jion*, *Tekki*, *Jitte*, *Gankaku*, *Nijūshihō*, *Gojūshihō*, *Unsu*, *Sōchin*, *Meikyō*, *Chintei*, *Wankan*, and others.

#### 7. This Book

Foldouts at the back of the book and diagrams on pages 14 and 83 show the sequence of movements from beginning to end. These supplement the main text where stances, techniques, and applications appear in complete detail. Movements which often cause difficulty are given more thorough treatment.

Technique names and numbers are shown at the end of each technique.

Certain key words in the technique names are commonly used in *dōjōs* as abbreviations. These appear in quotation marks.

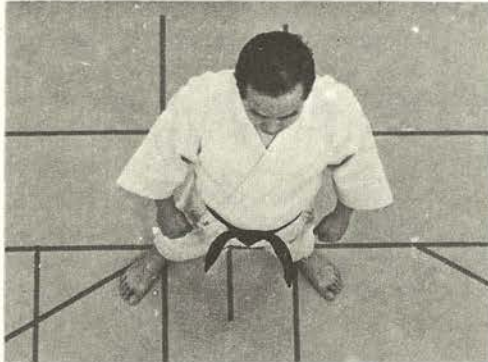
The English names of techniques and stances are the most frequently used English equivalents and are not always direct translations from the Japanese.



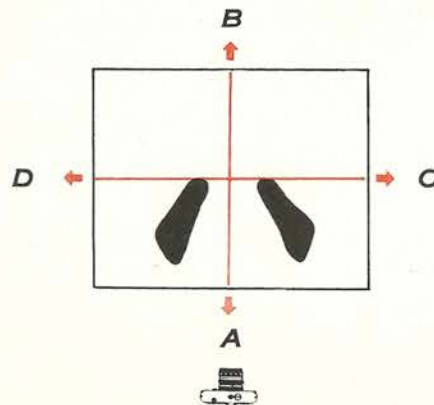
### NOTE

Stance numbers are in black.

Technique numbers are in orange.



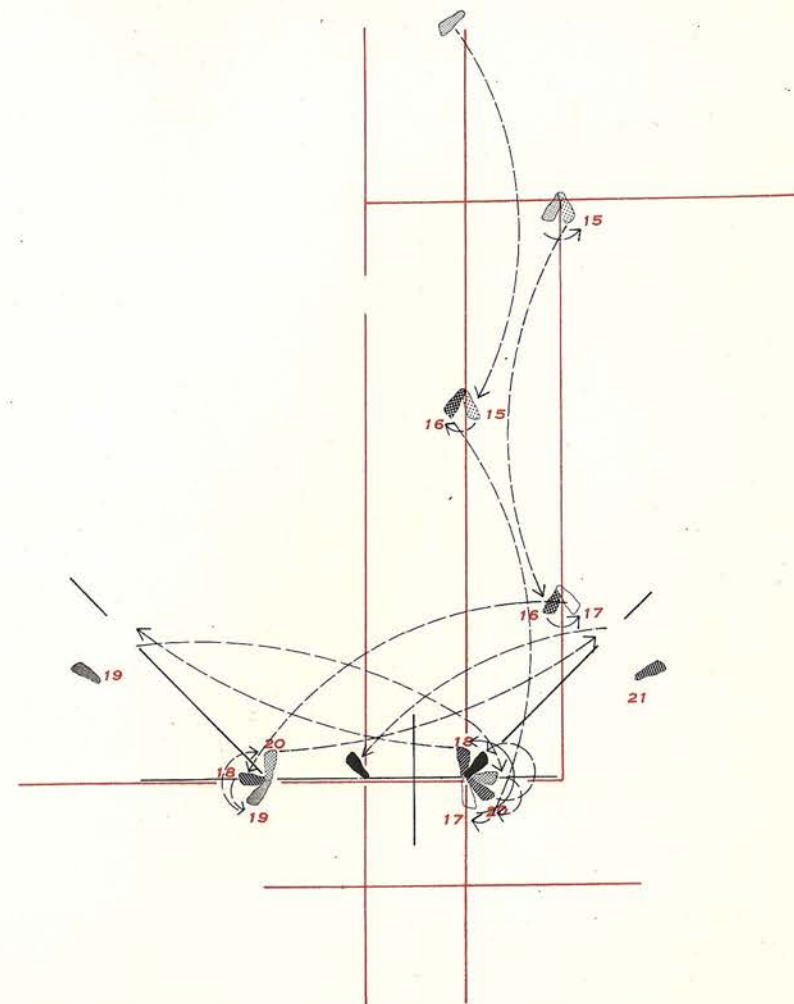
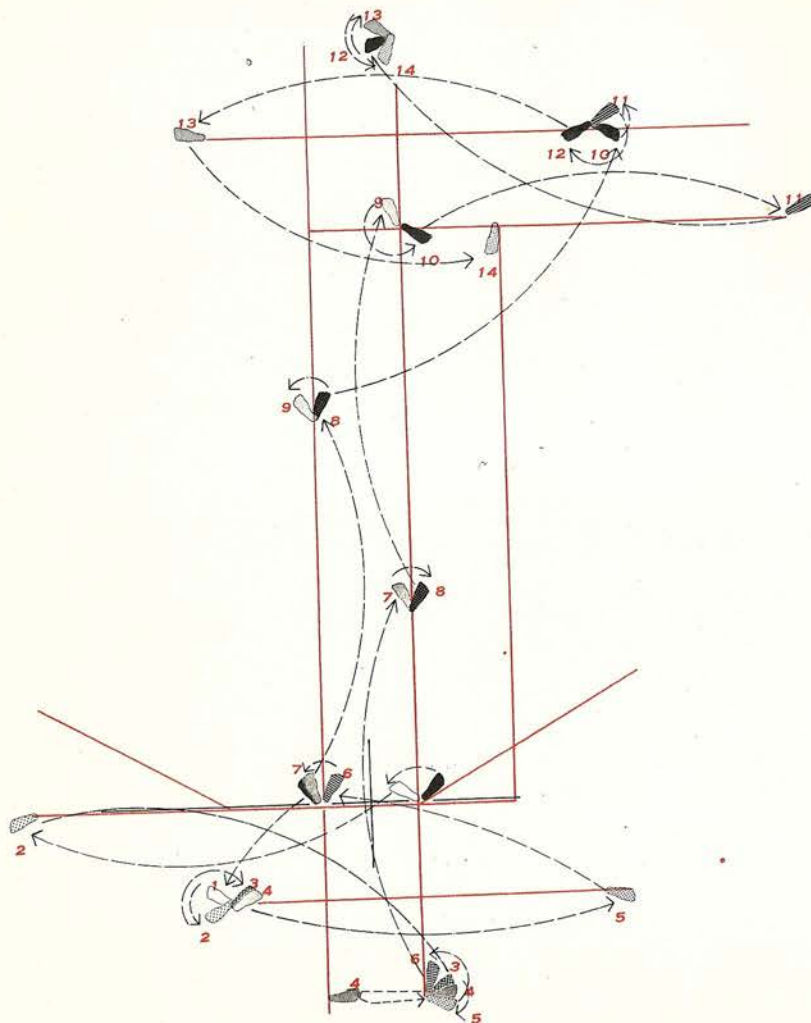
This picture is taken with the camera in position A as indicated in the diagram. Careful attention should be given to the angle from which the photographs are taken throughout the book.



## Kata Heian 1

## Footwork Diagram

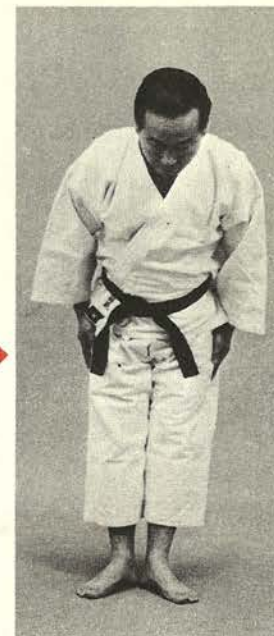
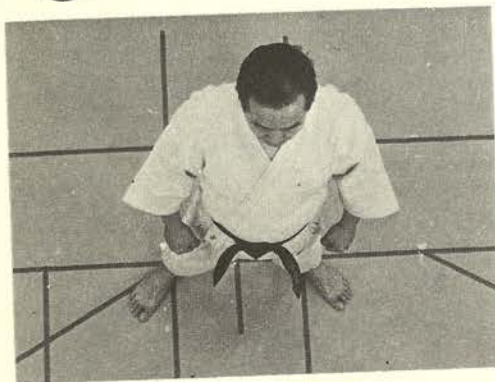
This diagram illustrates the position of the feet at each stage in the Heian 1 kata. The numerals correspond to the stance numbers in the text.



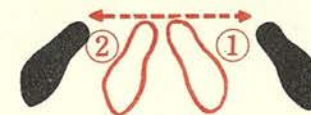


**SHIZEN-TAI**  
**NATURAL POSITION**

Facing page: From bow to position. Open left foot first.

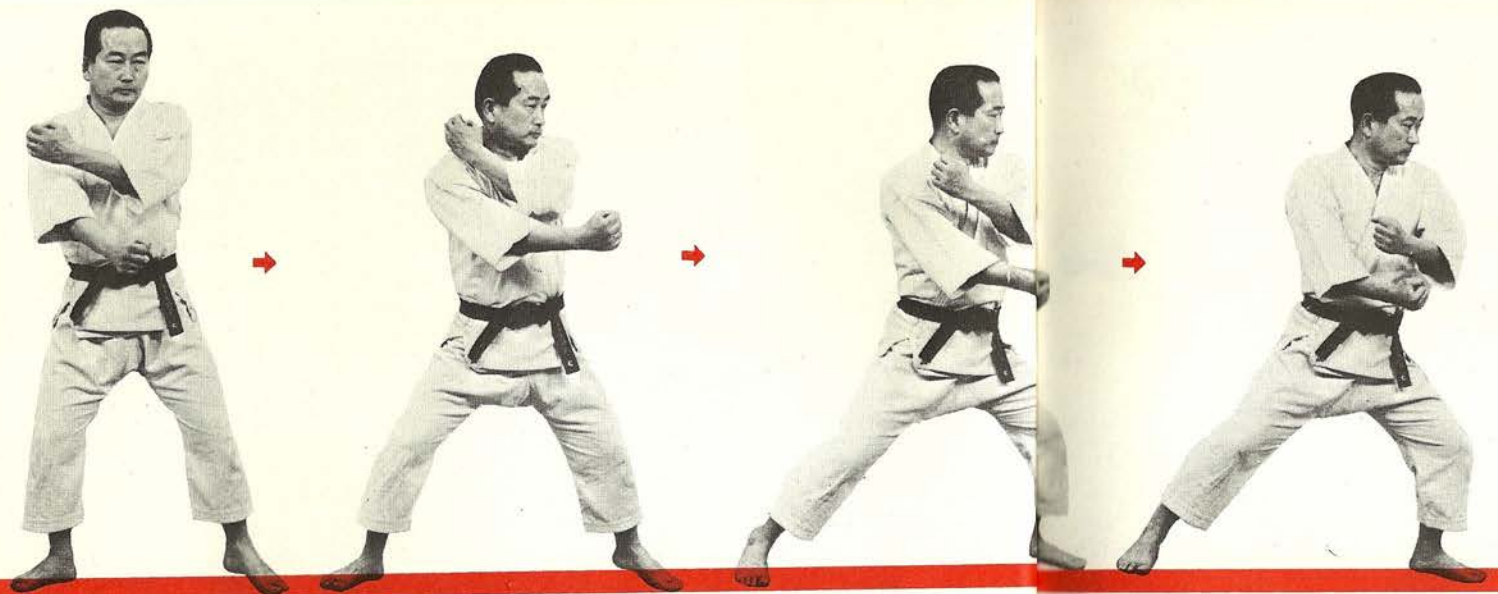


**Hachiji-dachi**  
**Open-leg stance**



HEIAN ONE 17

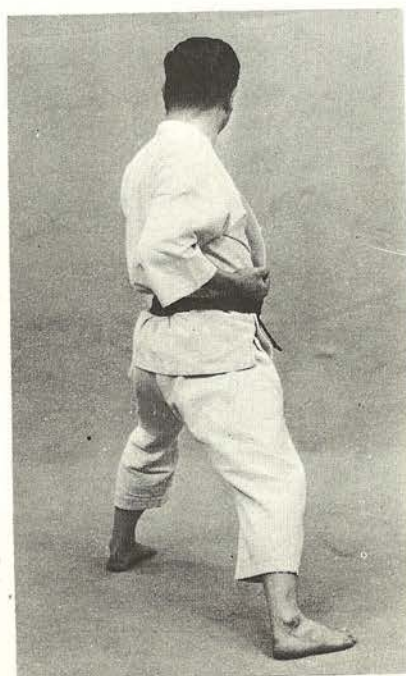
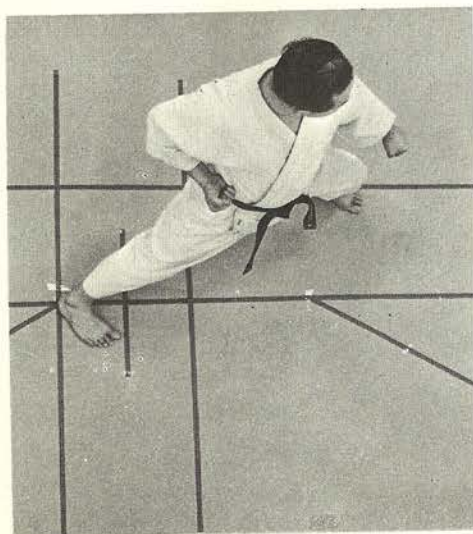




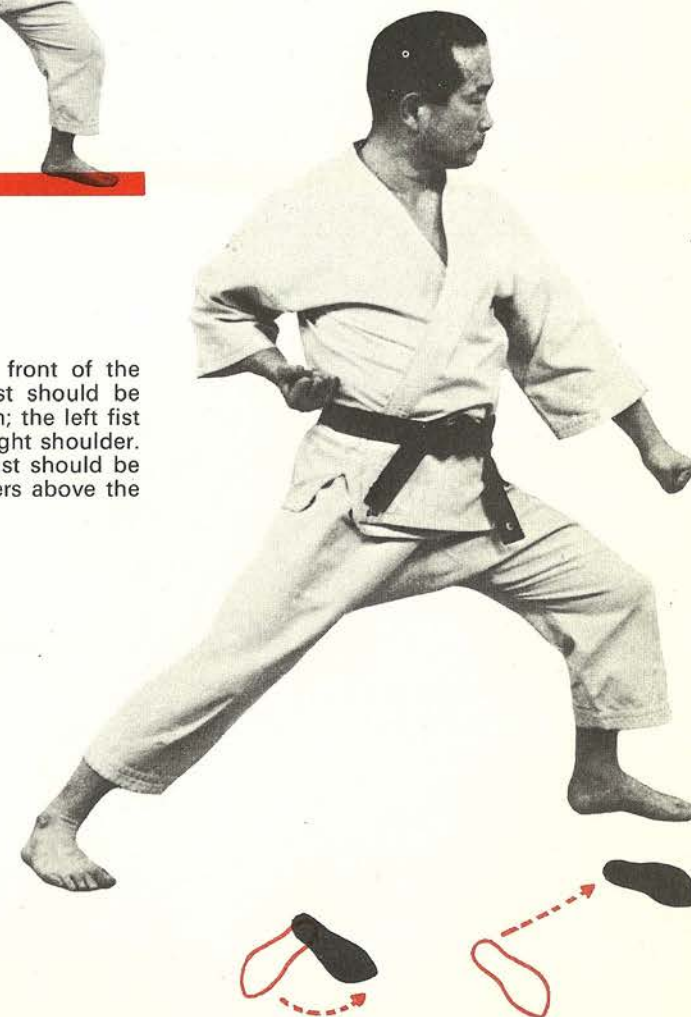
**1** *Hidari zenkutsu-dachi*  
Left forward stance

**1** *Hidari "gedan-barai"*  
Left downward sweep

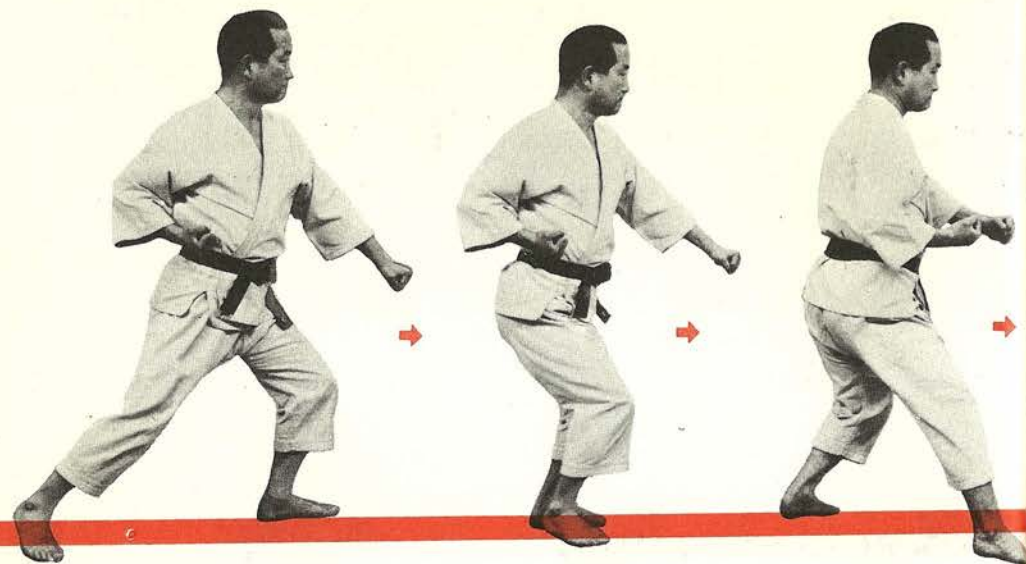
*Top and side views  
of Stance 1, Tech-  
nique 1.*



Cross the arms in front of the body. The right fist should be above the left thigh; the left fist a little below the right shoulder. At finish, the left fist should be about 15 centimeters above the left knee.



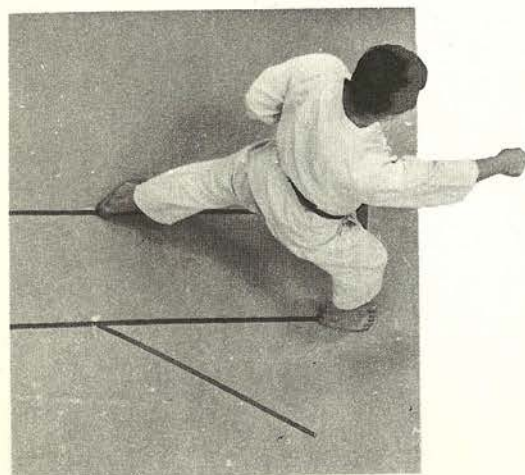




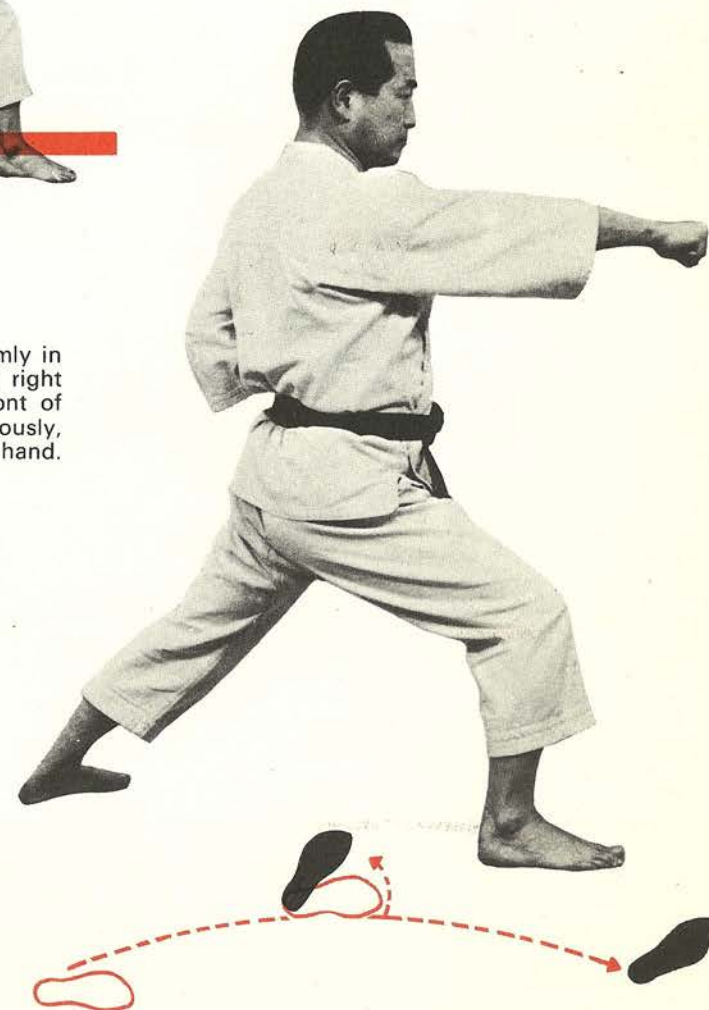
**2** *Migi zenkutsu-dachi*  
Right forward stance

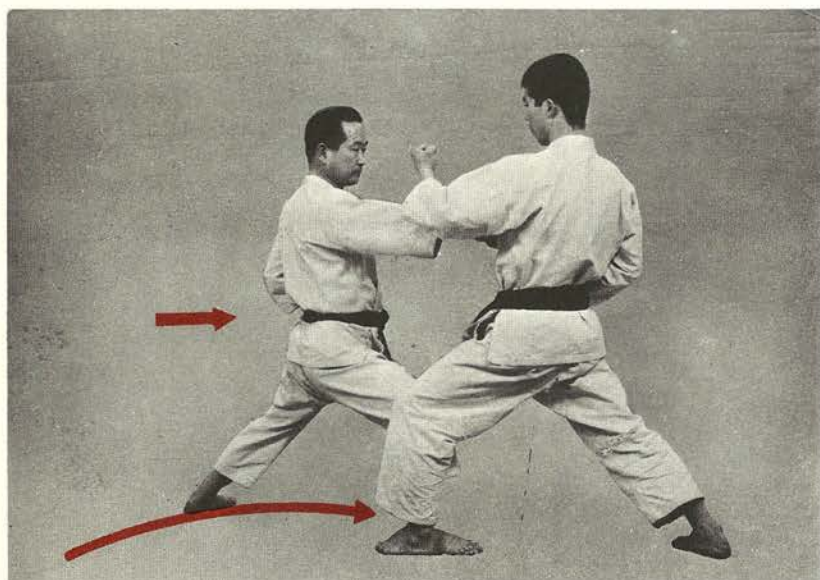
**2** *Migi chūdan "oi-zuki"*  
Right straight punch to body

*Top and side views of Stance 2, Technique 2.*



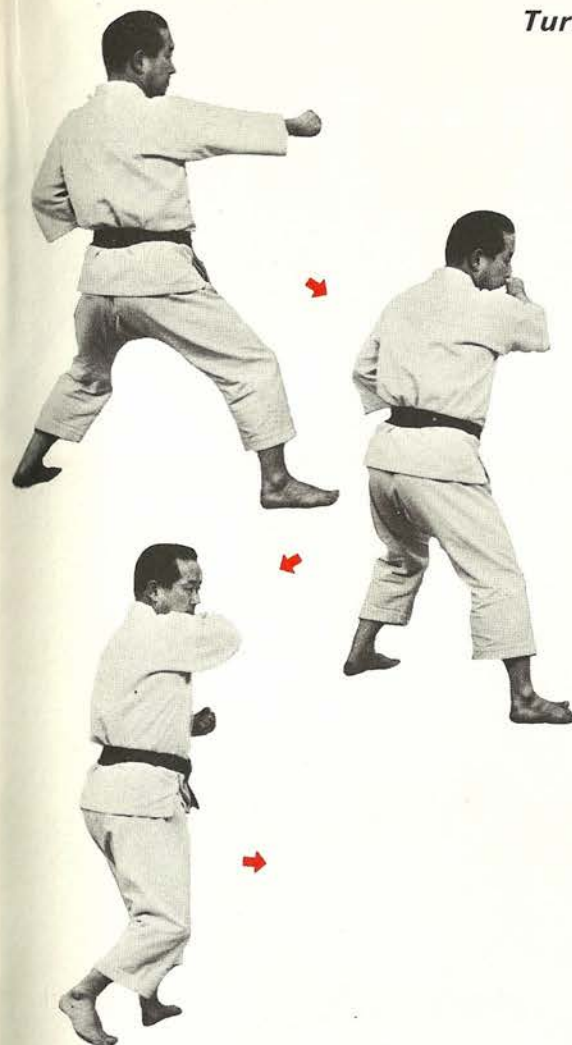
Keeping left foot firmly in place as pivot, slide right foot one step in front of body, and, simultaneously, thrust forward right hand.





**APPLICATION:** If attacked from the left side, block with left wrist, take one step forward and strike adversary in the solar plexus with right fist.

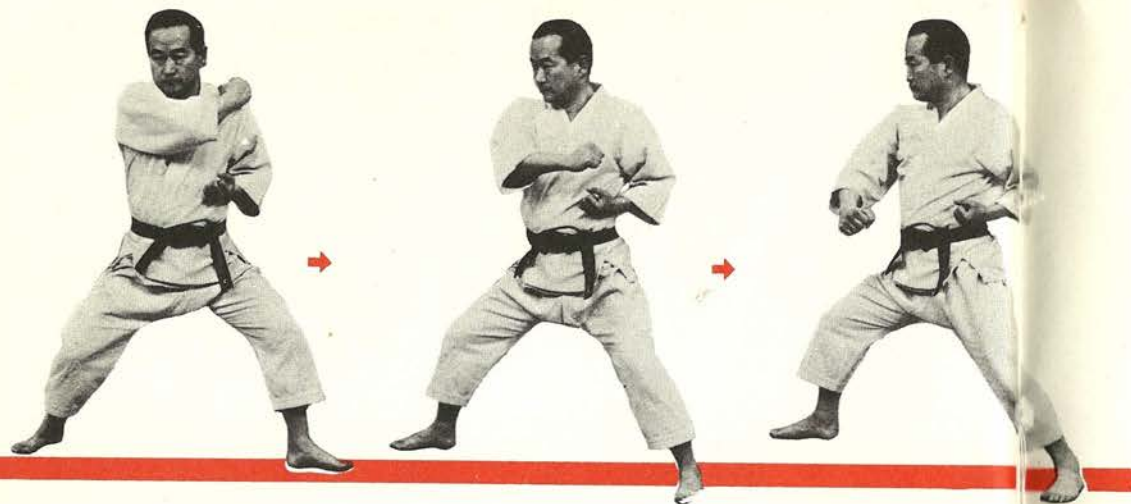
*Turning point for next movement*



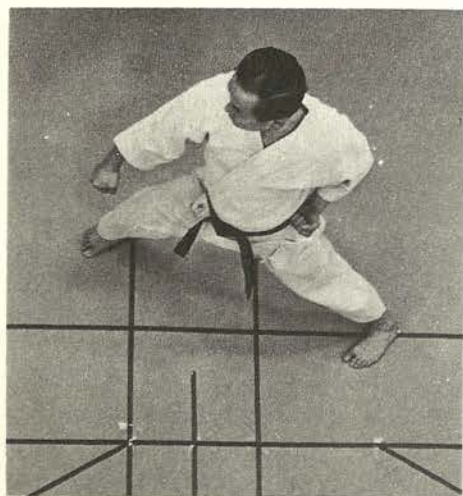
Again using left foot as pivot, turn thighs to the right and swing right leg back in a wide arc.





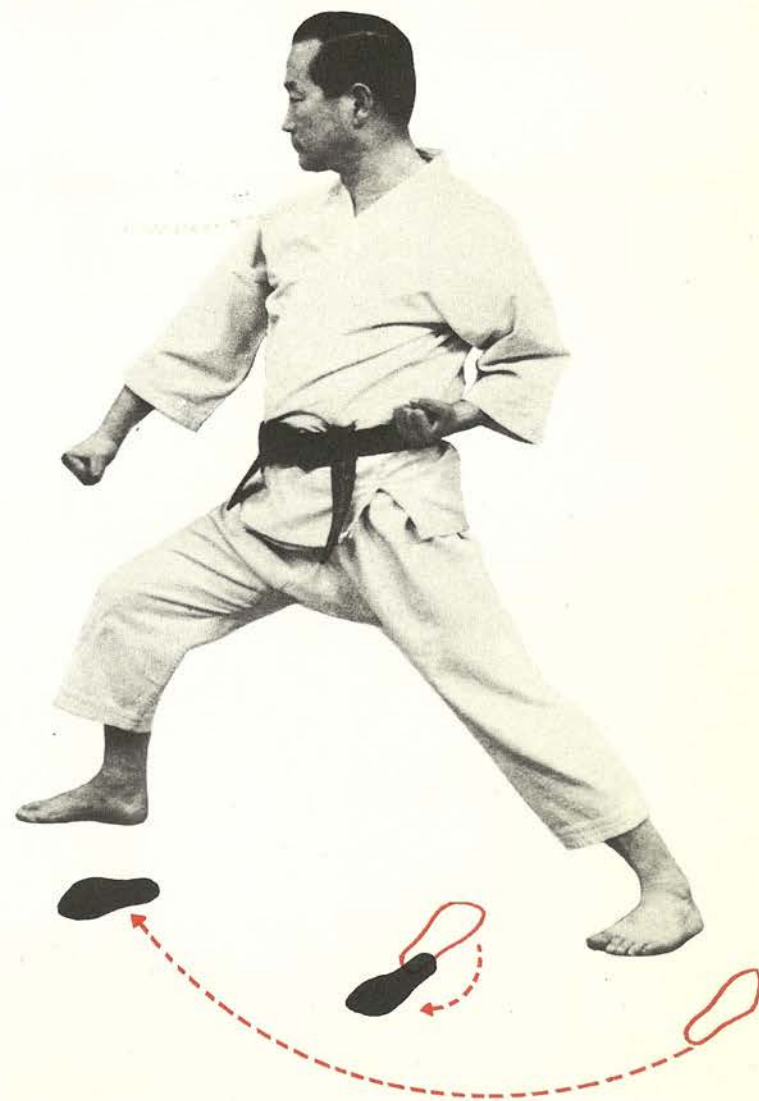


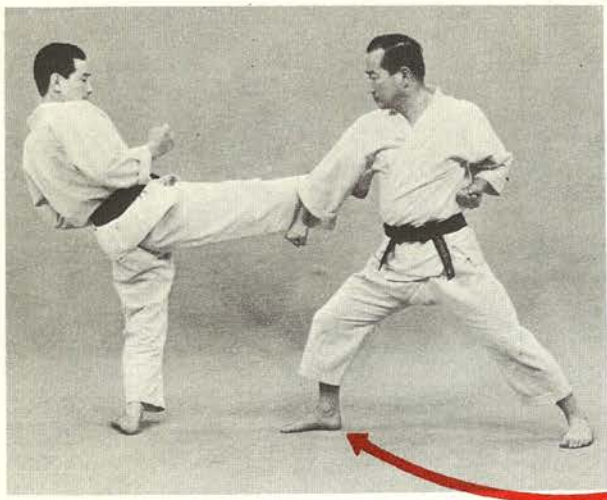
Top and side views  
of Stance 3, Tech-  
nique 3.



**3** *Migi zenkutsu-dachi*  
Right forward stance

**3** *Migi "gedan-barai"*  
Right downward sweep



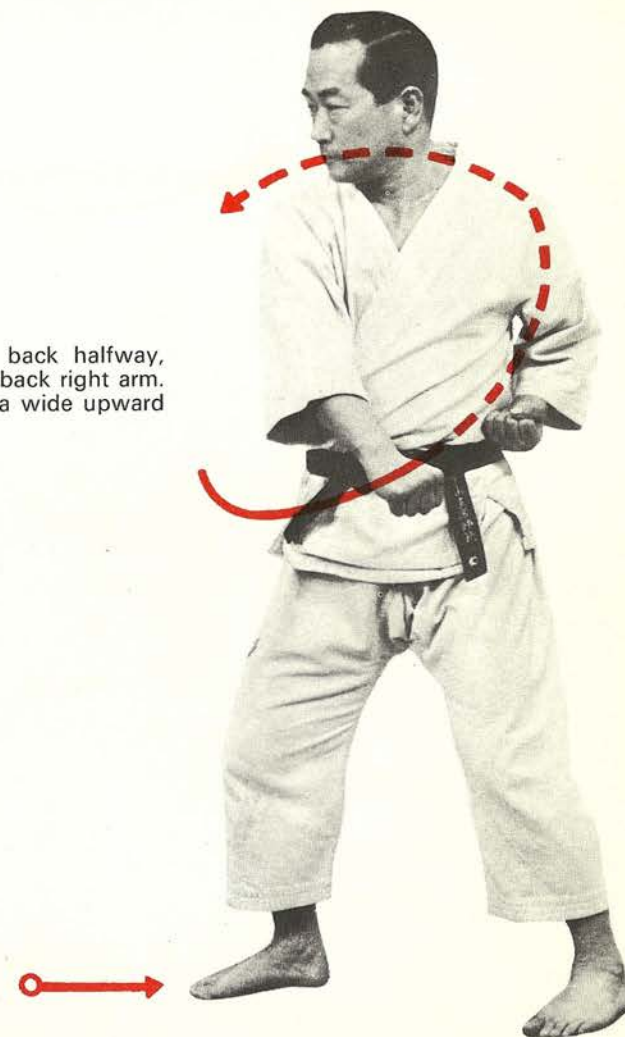


**APPLICATION:** When kicked from behind, turn about and block kick with a downward movement of the right arm.



*Turning point for next movement*

While pulling right foot back halfway, twist right wrist and pull back right arm. Then swing right arm in a wide upward arc.

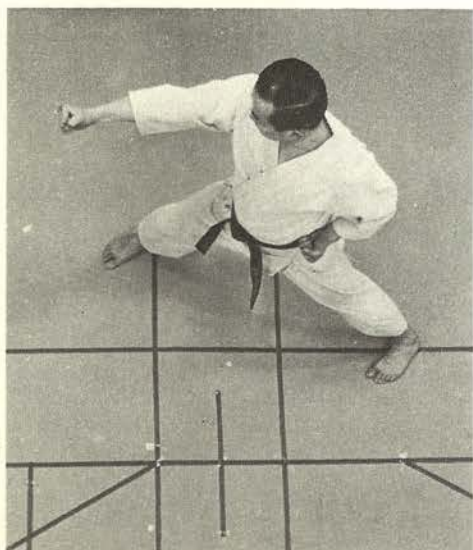






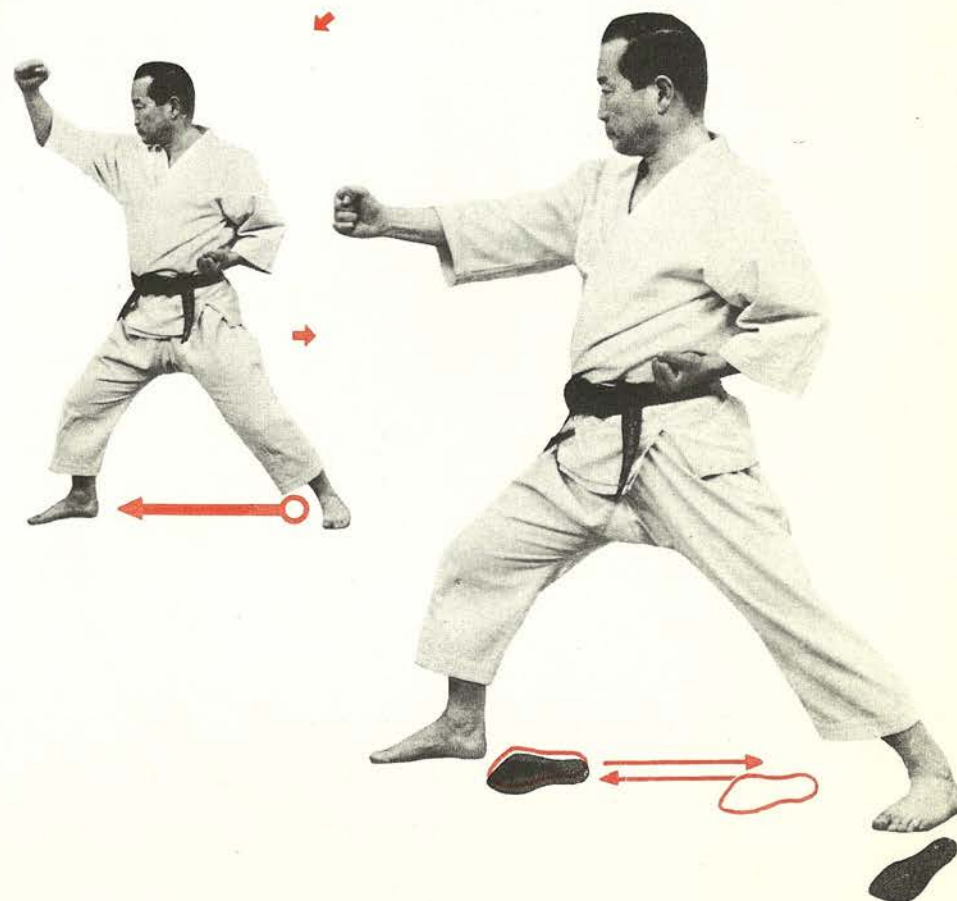
With elbow bent, bring right arm up and down again from the shoulder. Slide right foot back to Stance 3 position.

Top and side views of Stance 4, Technique 4.

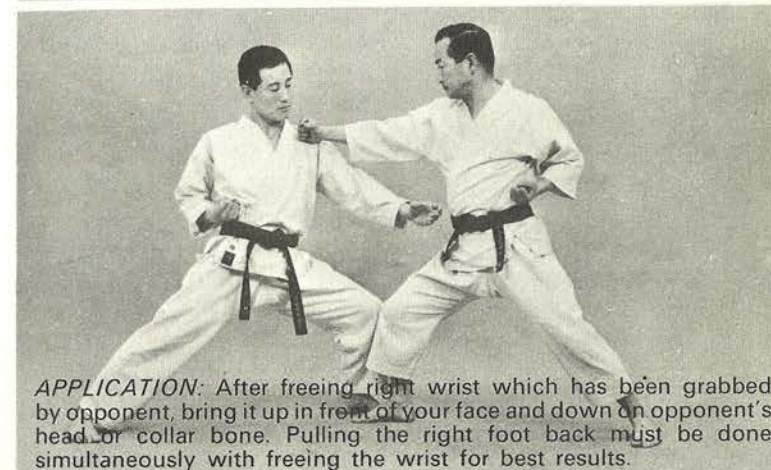
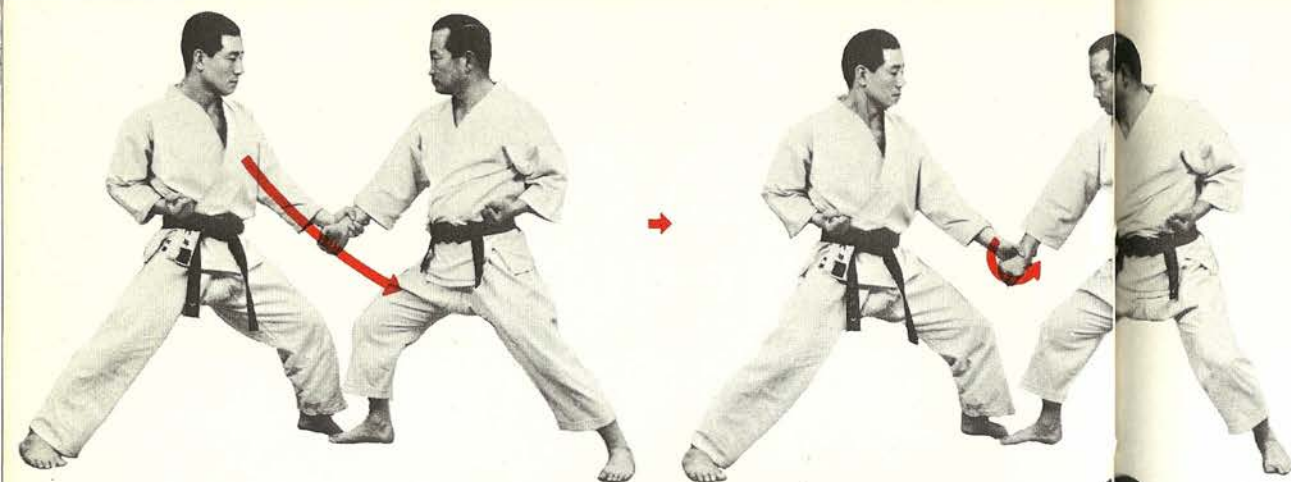


**4** *Migi zenkutsu-dachi*  
Right forward stance

**4** *Migi "kentsui mawashi-uchi"*  
Right fist vertical round-house hammerblow

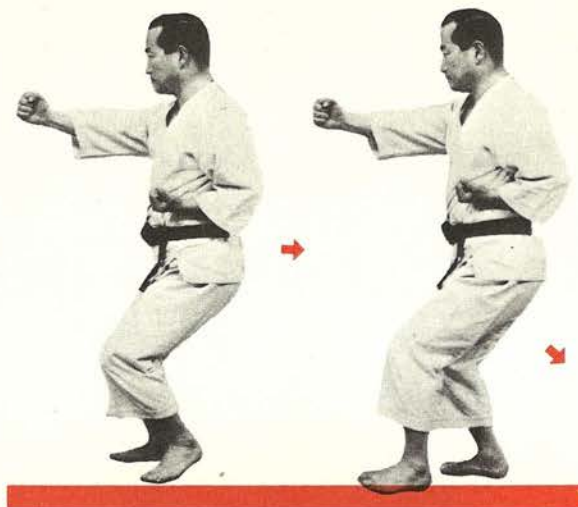






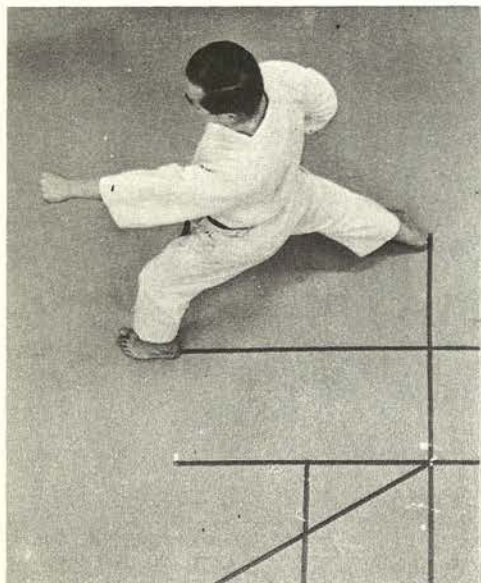
*APPLICATION:* After freeing right wrist which has been grabbed by opponent, bring it up in front of your face and down on opponent's head or collar bone. Pulling the right foot back must be done simultaneously with freeing the wrist for best results.





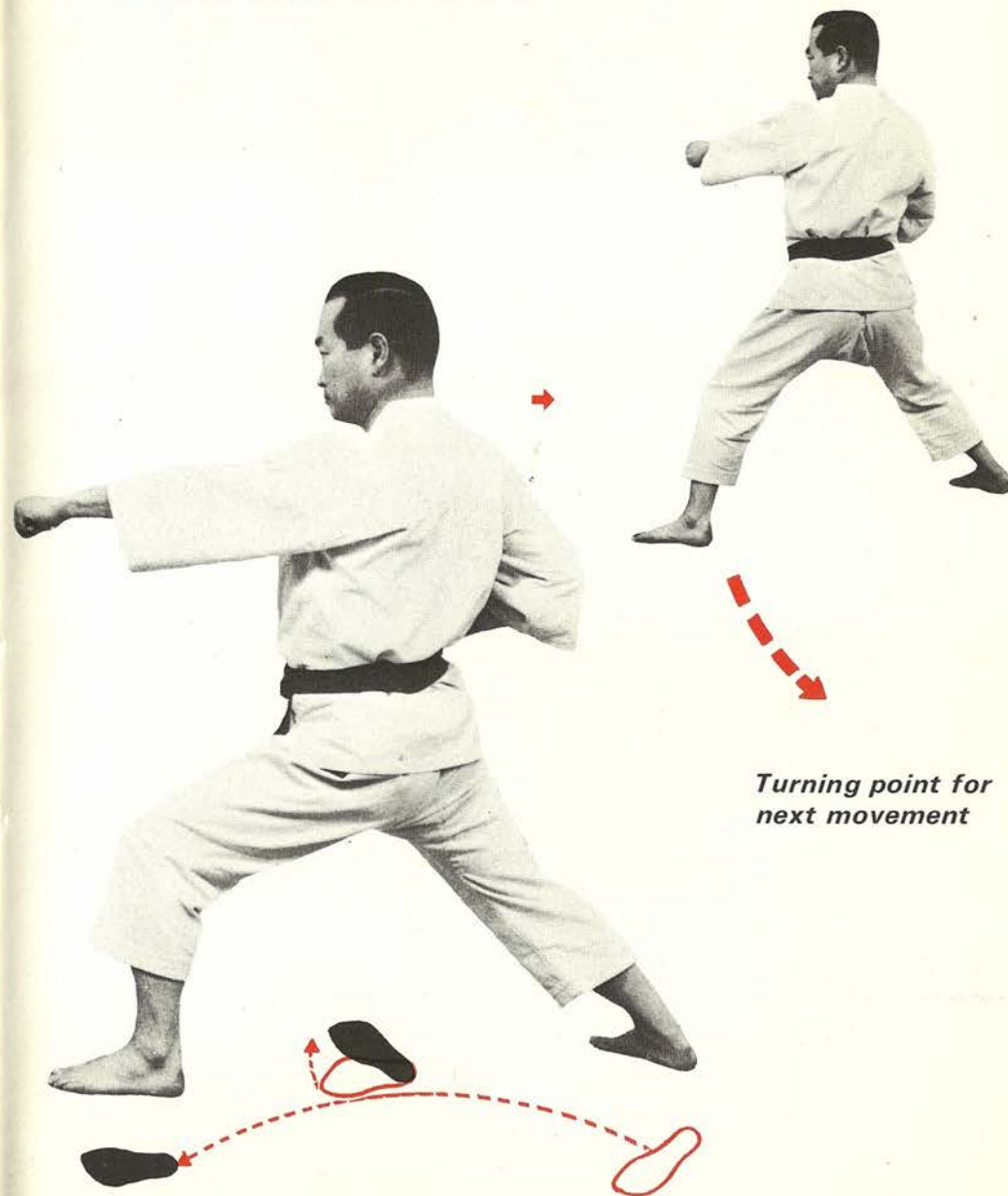
Slide left foot one step forward.

Top and side views of Stance 5, Technique 5.

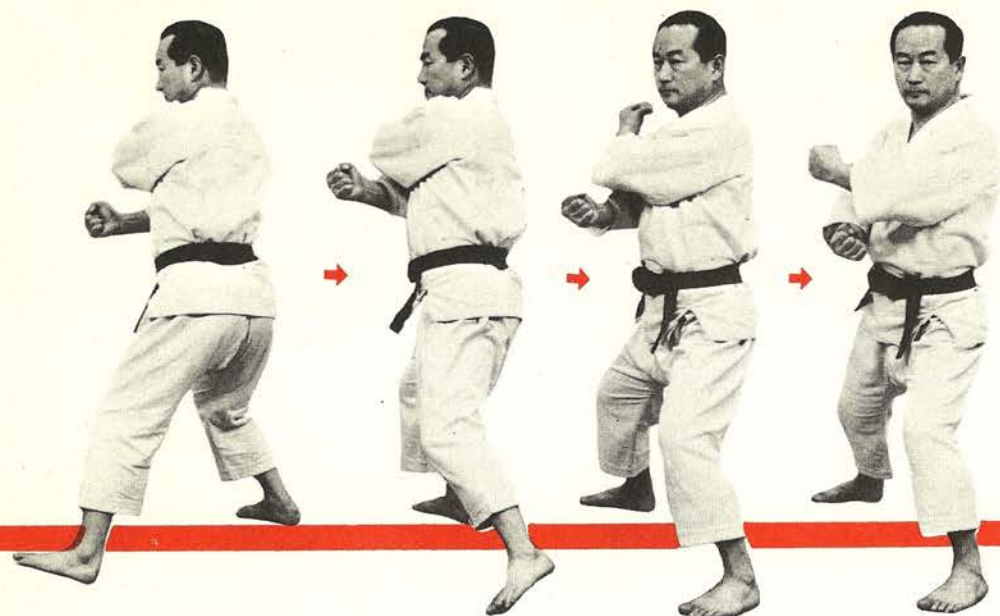


## 5 *Hidari zenkutsu-dachi* Left forward stance

## 5 *Hidari chūdan "oi-zuki"* Left straight punch to body



Turning point for next movement

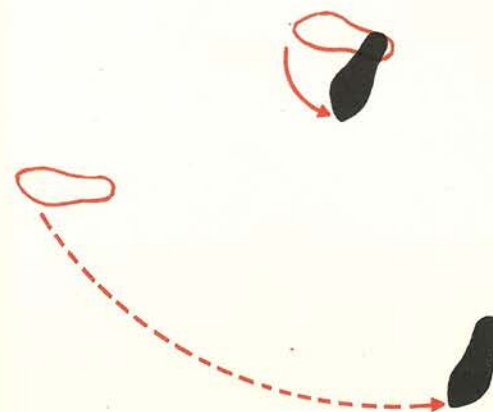
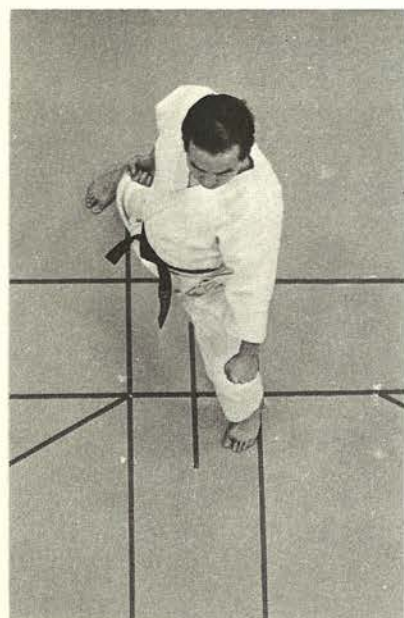


**6** *Hidari zenkutsu-dachi*  
Left forward stance

**6** *Hidari "gedan-barai"*  
Left downward sweep

With right foot as pivot, twist thighs to the left and slide left foot to the left.

Top and side views of Stance 6, Technique 6.





**APPLICATION:** If 'opponent counterattacks by kicking from left side, twist body to left and block with left forearm.

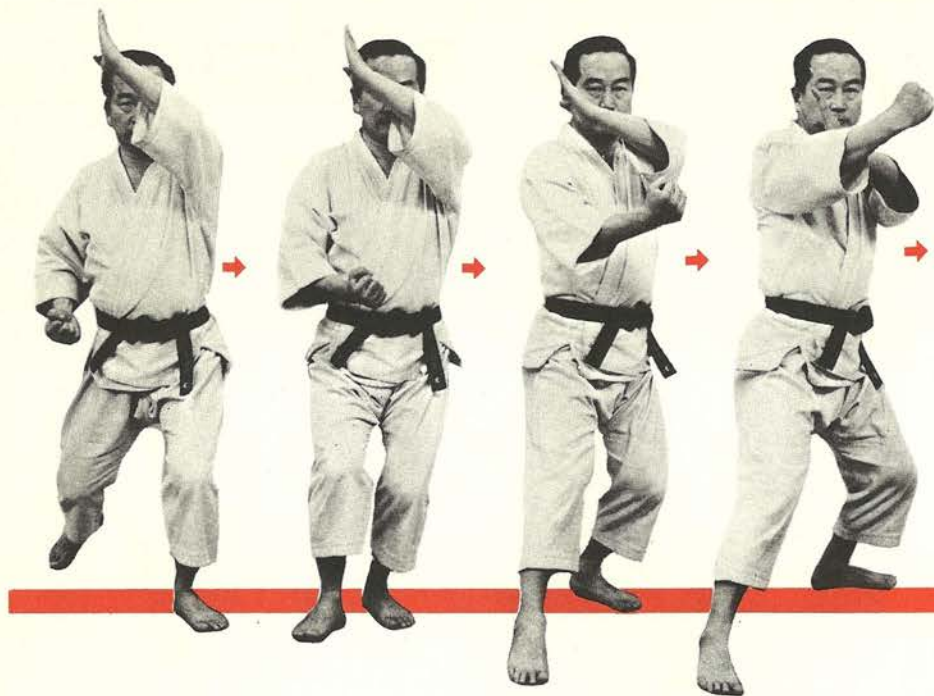


*Turning point for  
next movement*

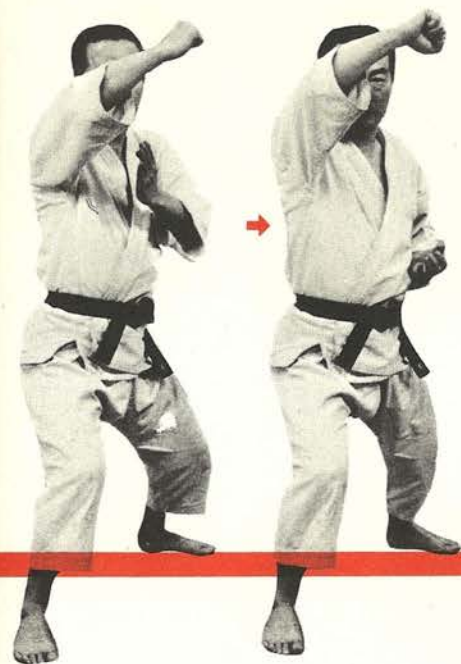
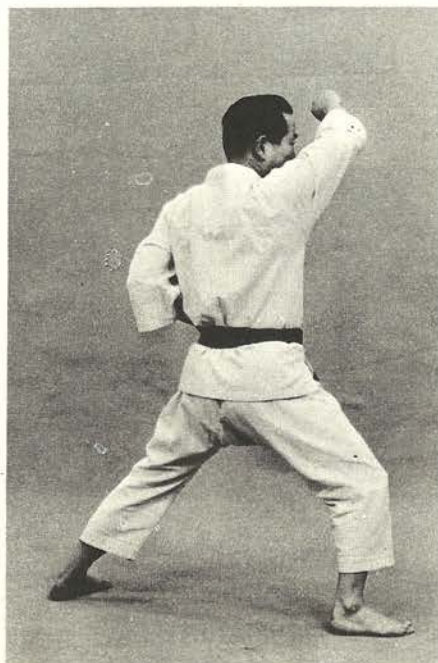


Open left hand  
and raise it above  
forehead.





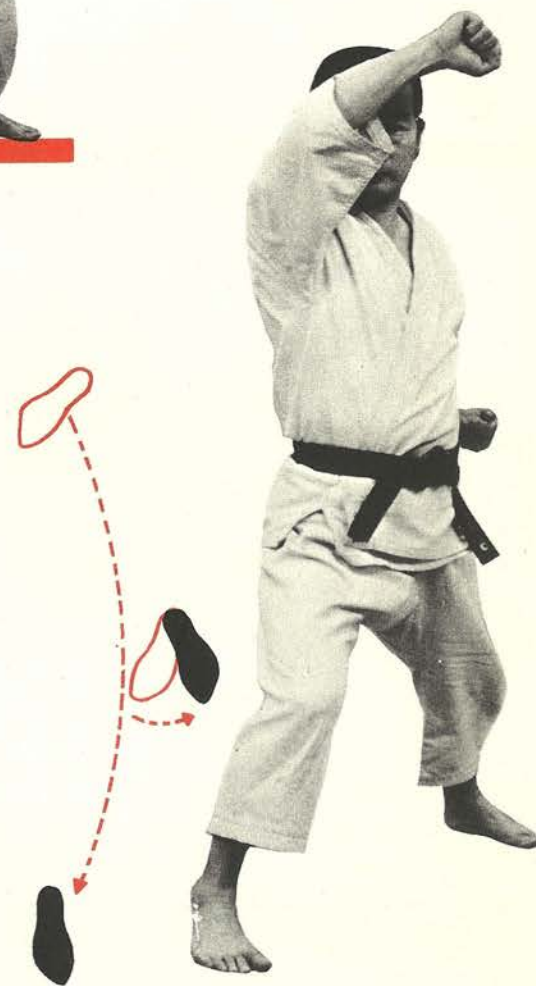
Top and side views of Stance 7, Technique 7.



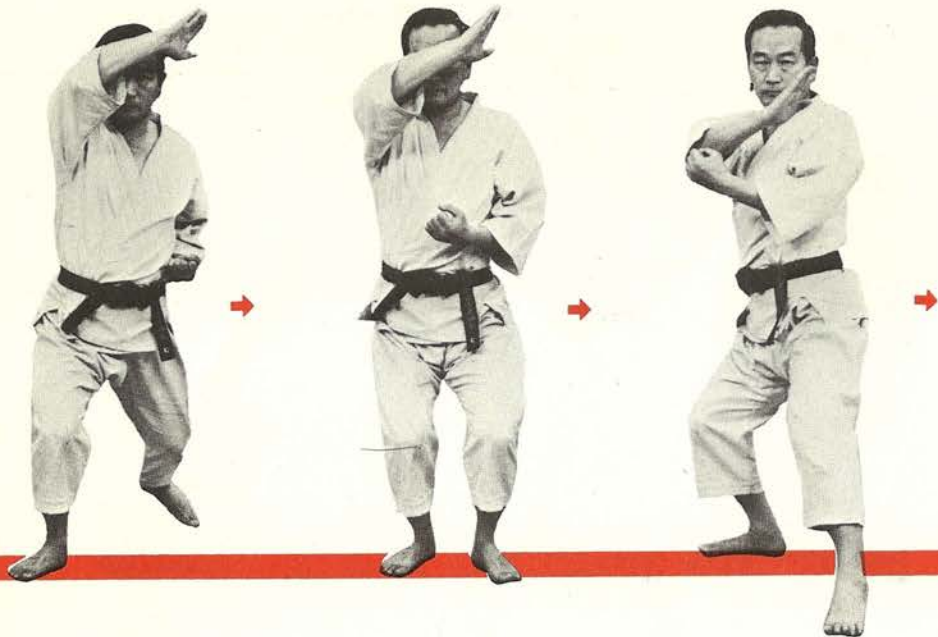
**7** *Migi zenkutsu-dachi*  
Right forward stance

**7** *Migi jōdan "age-uke"*  
Right upper block

While raising right fist from waist level to a position above and to the left of the forehead, bring left hand down and close in to the body. Arms cross in front of the jaw, with palm of left hand to the right. Simultaneously, clinch left fist, twist right arm in toward body, slide right foot one step forward.







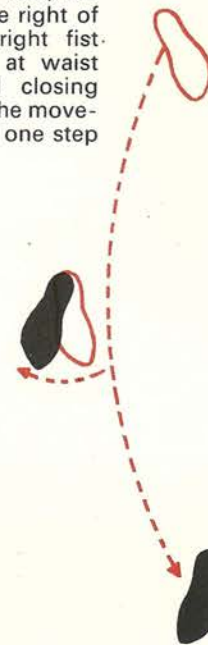
Top and side views of Stance 8, Technique 8.



**8** *Hidari zenkutsu-dachi*  
Left forward stance

**8** *Hidari jōdan "age-uke"*  
Left upper block

Take position complementary to the previous one, left fist above and to the right of the forehead and right fist close to the body at waist level, opening and closing the right fist during the movement. Slide left foot one step forward.



**9** *Migi zenkutsu-dachi*  
Right forward stance

**9** *Migi jodan "age-uke"*  
Right upper block

Return to Stance 7, opening and closing left fist in process. Slide right foot forward one step.



*Top and side views of Stance 9, Technique 9.*



*Turning point for next movement*



Twist thighs to the left with right leg as pivot and bring left foot to the right.



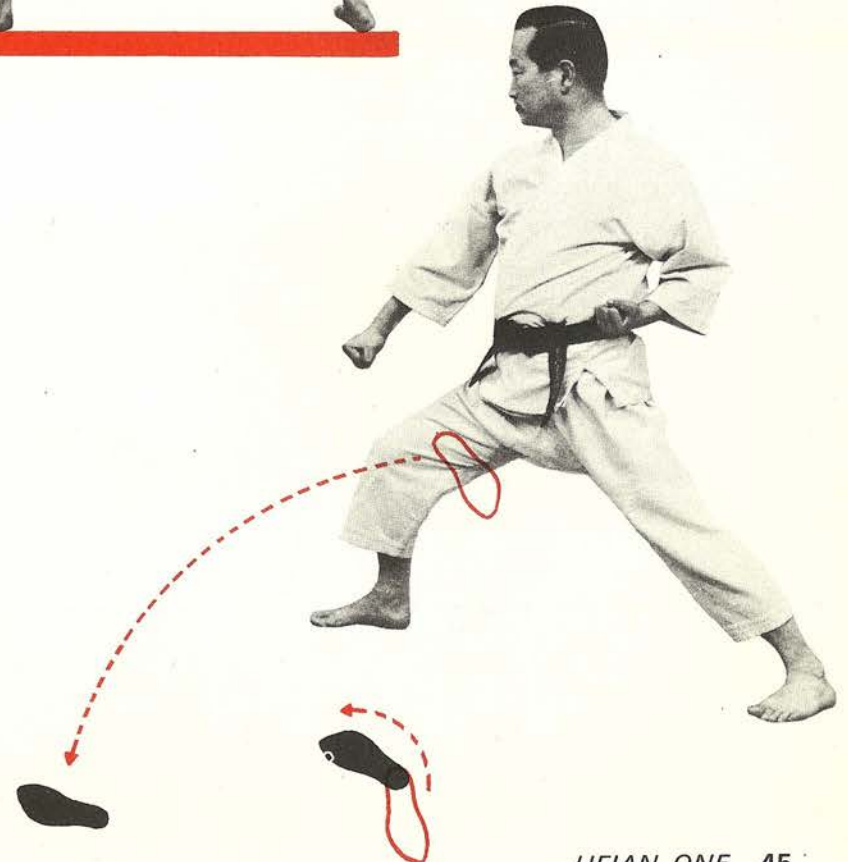
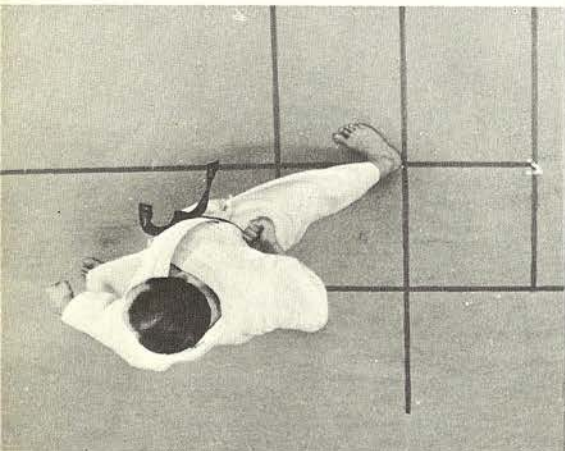


**10** *Hidari zenkutsu-dachi*  
Left forward stance

**10** *Hidari "gedan-barai"*  
Left downward sweep

Bring left fist up to  
right shoulder; then  
bring both fists down.

*Top and side views  
of Stance 10, Tech-  
nique 10.*

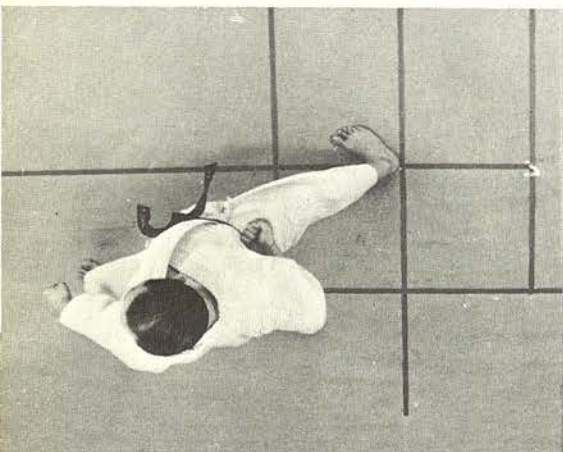


**10** *Hidari zenkutsu-dachi*  
Left forward stance

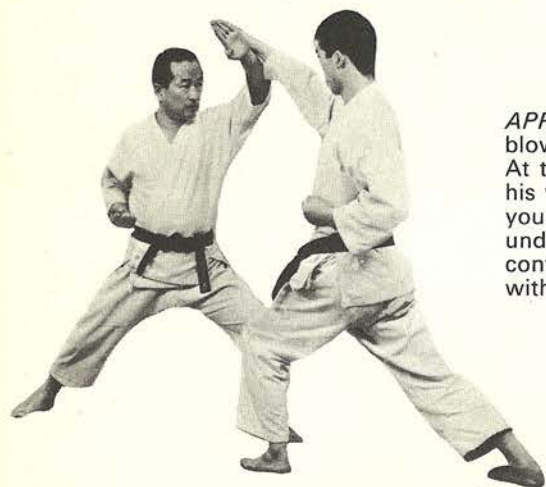
**10** *Hidari "gedan-barai"*  
Left downward sweep

Bring left fist up to right shoulder; then bring both fists down.

*Top and side views of Stance 10, Technique 10.*







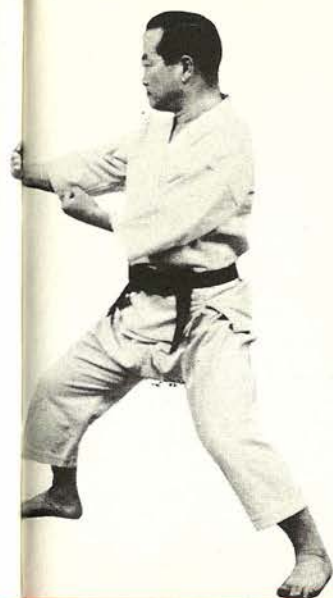
**APPLICATION:** When adversary aims blow at your face, block with left wrist. At the same time step forward and grab his wrist with left hand. Pull him toward you and, placing your right arm firmly under his elbow, twist his arm. If he continues attack with left fist, block with right wrist.



**APPLICATION:** If opponent steps back and starts to throw a punch with his right hand, step forward and block with left wrist again. Immediately take another step forward and grab his wrist with your right hand. Twist his arm while pulling him toward you. Use your left fist to strike him in the ribs.



Techniques 7, 8 and 9 are all upper blocking movements, but they are sometimes used for attacking purposes, such as arm twisting and striking the opponent in the ribs. In karate, blocking techniques are frequently used for attacking and finishing off an opponent. These three techniques are very effective for self-defense.



**11** *Migi zenkutsu-dachi*  
Right forward stance

**11** *Migi chūdan "oi-zuki"*  
Right straight punch to  
body

*Top and side views  
of Stance 11, Tech-  
nique 11.*



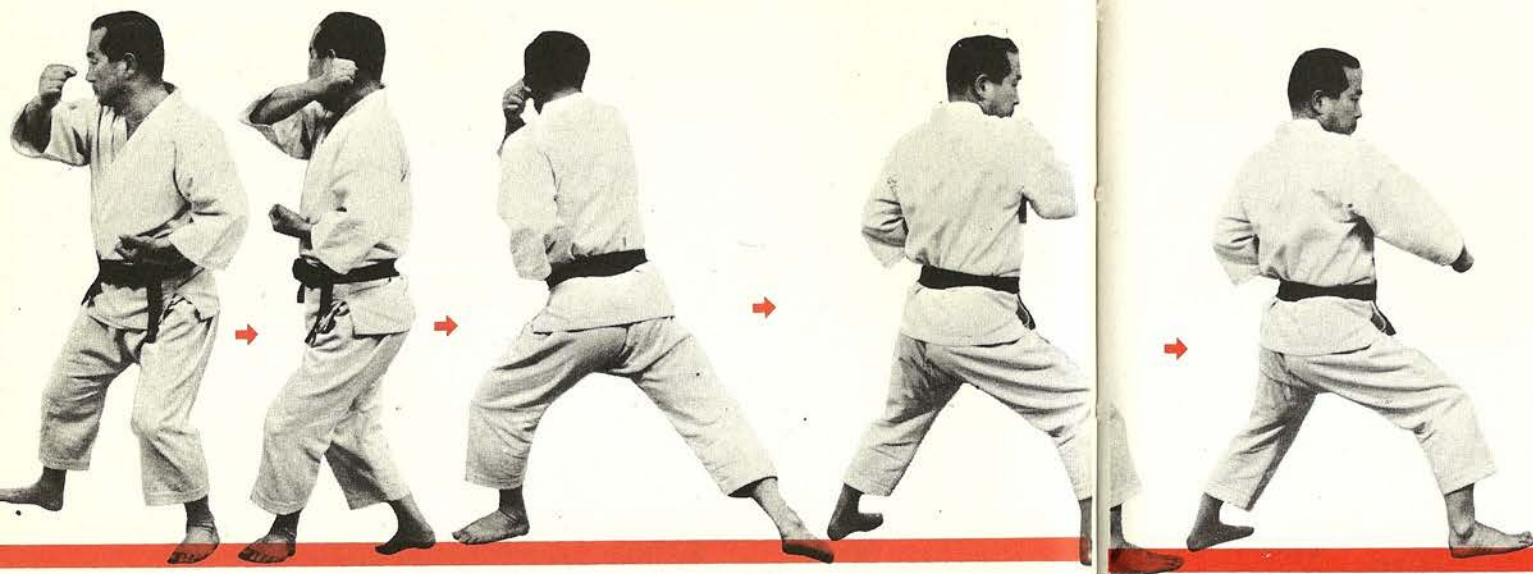




**APPLICATION:** Twist to the left and block adversary's kick with a left downward sweep. When he staggers back, step forward and aim a blow to his solar plexus.



Using left foot as pivot, twist thighs to the right and step back with right foot.

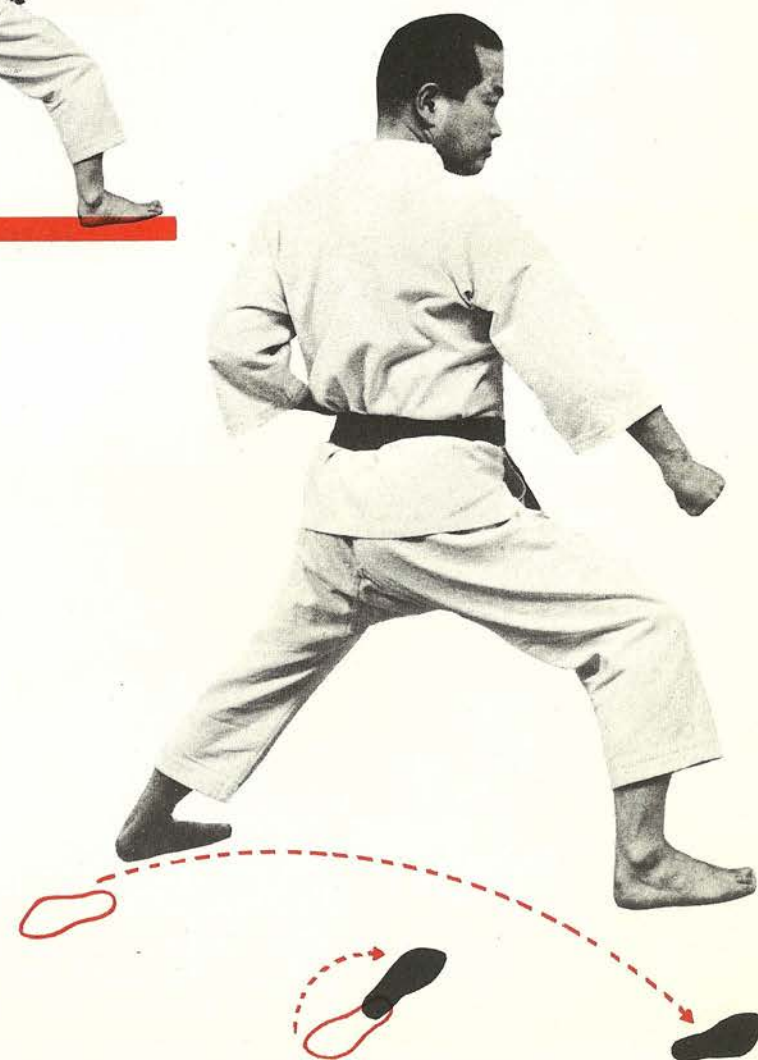


**12** *Migi zenkutsu-dachi*  
Right forward stance

**12** *Migi "gedan-barai"*  
Right downward sweep



*Top and side views  
of Stance 12, Tech-  
nique 12.*



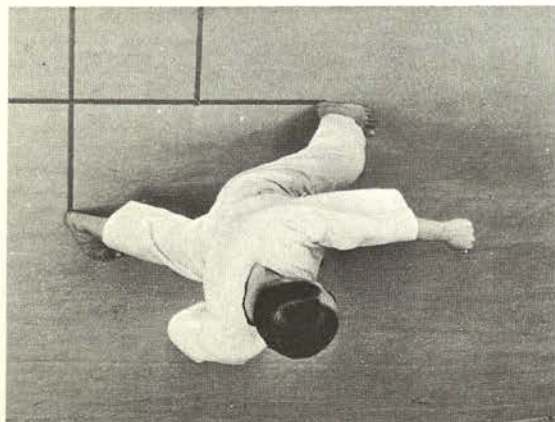




**13** *Hidari zenkutsu-dachi*  
Left forward stance

**13** *Hidari chūdan "oi-zuki"*  
Left straight punch to  
body

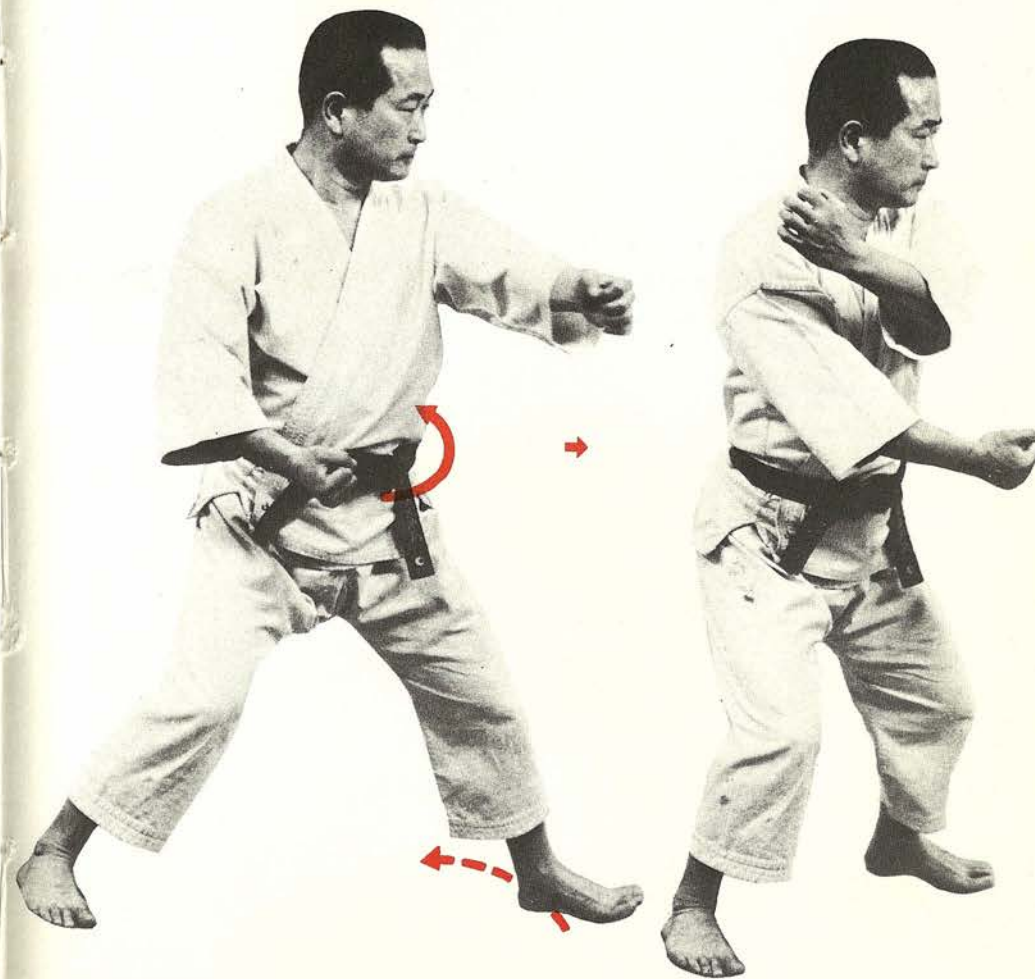
*Top and side views  
of Stance 13, Tech-  
nique 13.*



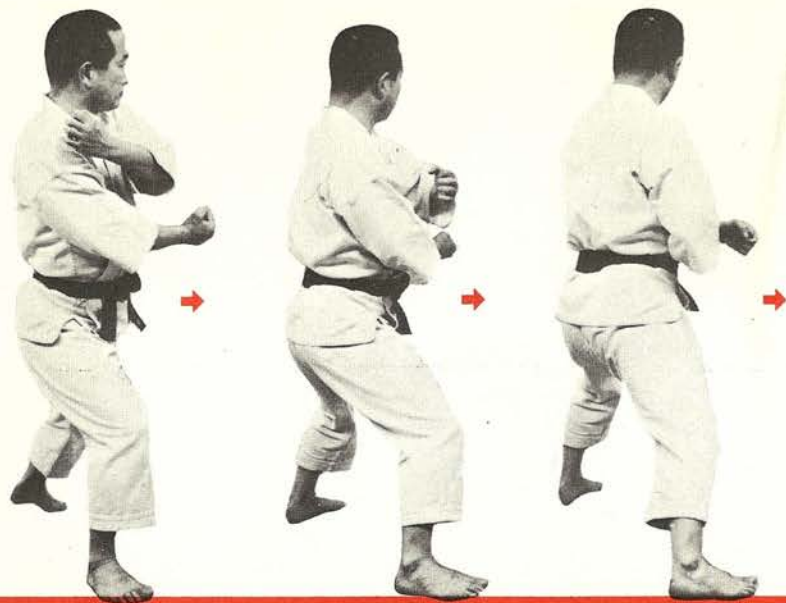


# *Turning point for next movement*

With right leg as pivot, twist thighs to the left and move left foot to the left.







**14** *Hidari zenkutsu-dachi*  
Left forward stance

**14** *Hidari "gedan-barai"*  
Left downward sweep

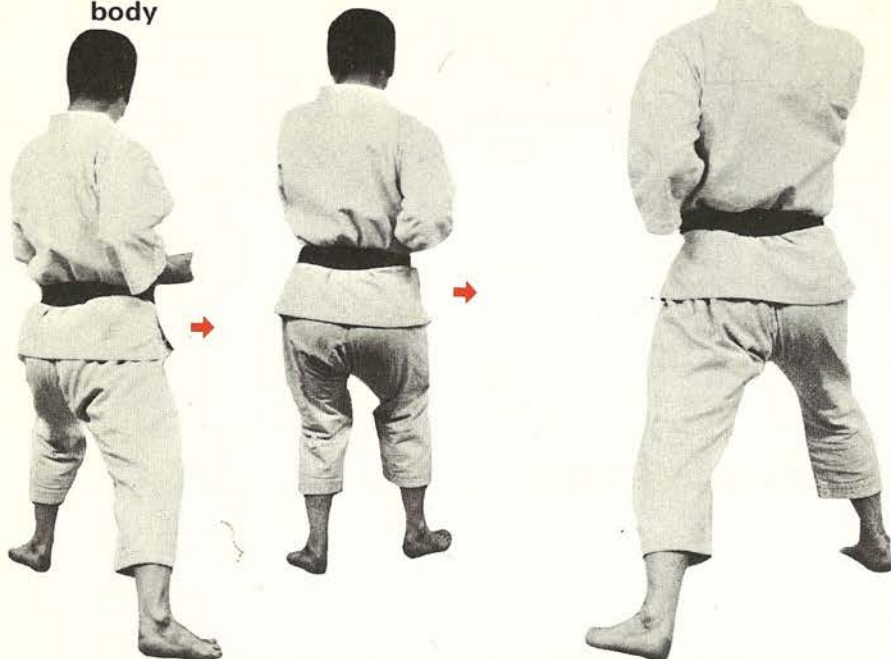


*Top and side views  
of Stance 14, Tech-  
nique 14.*



**15** *Migi zenkutsu-dachi*  
Right forward stance

**15** *Migi chūdan "oi-zuki"*  
Right straight punch to body

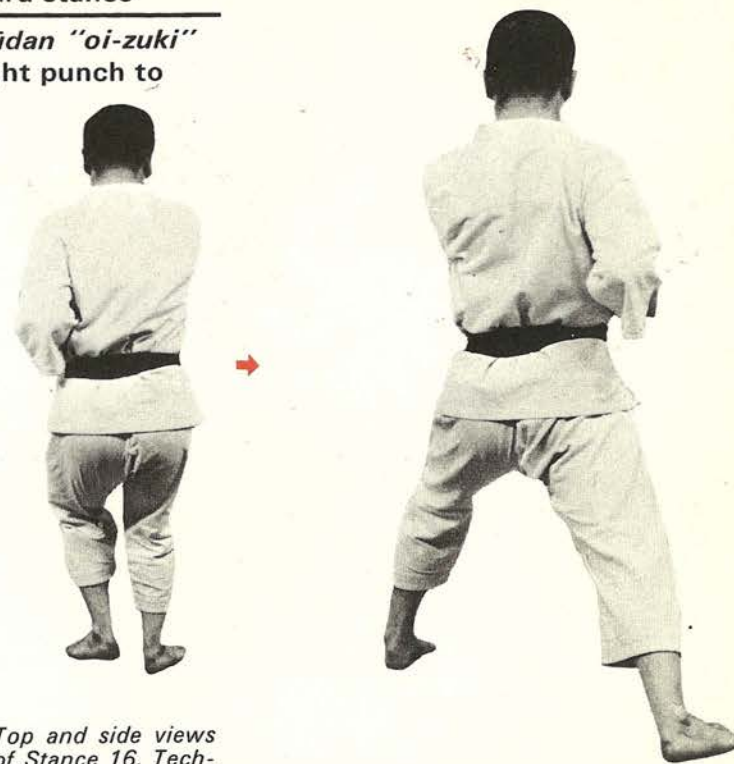


Top and side views of Stance 15, Technique 15.



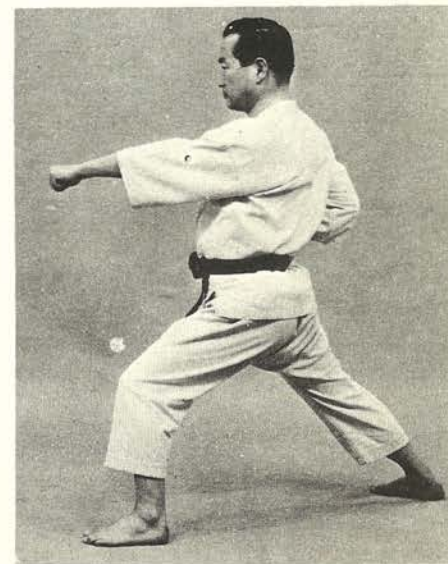
**16** *Hidari zenkutsu-dachi*  
Left forward stance

**16** *Hidari chūdan "oi-zuki"*  
Left straight punch to body



Slide right and left feet forward alternately.

Top and side views of Stance 16, Technique 16.



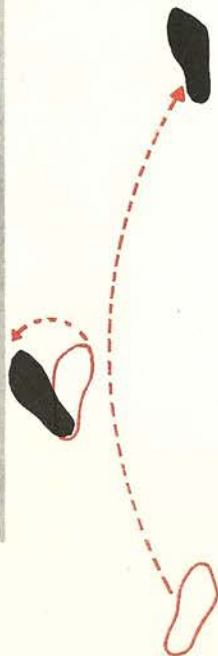


**17** *Migi zenkutsu-dachi*  
Right forward stance

**17** *Migi chūdan "oi-zuki"*  
Right straight punch to  
body



Top and side views  
of Stance 17, Tech-  
nique 17.



*Turning point for next movement*

Keeping right foot in place, twist thighs to the  
left and swing left leg back and to the right.  
Right leg is bent.

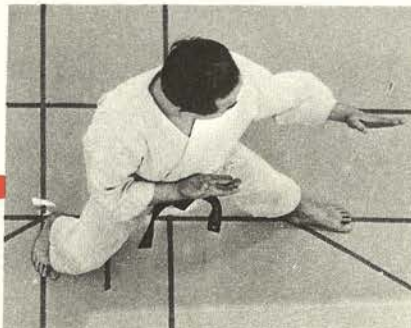


**18** *Migi kōkutsu-dachi*  
Right back stance

**18** *Hidari "shutō-uke"*  
Left knife-hand block



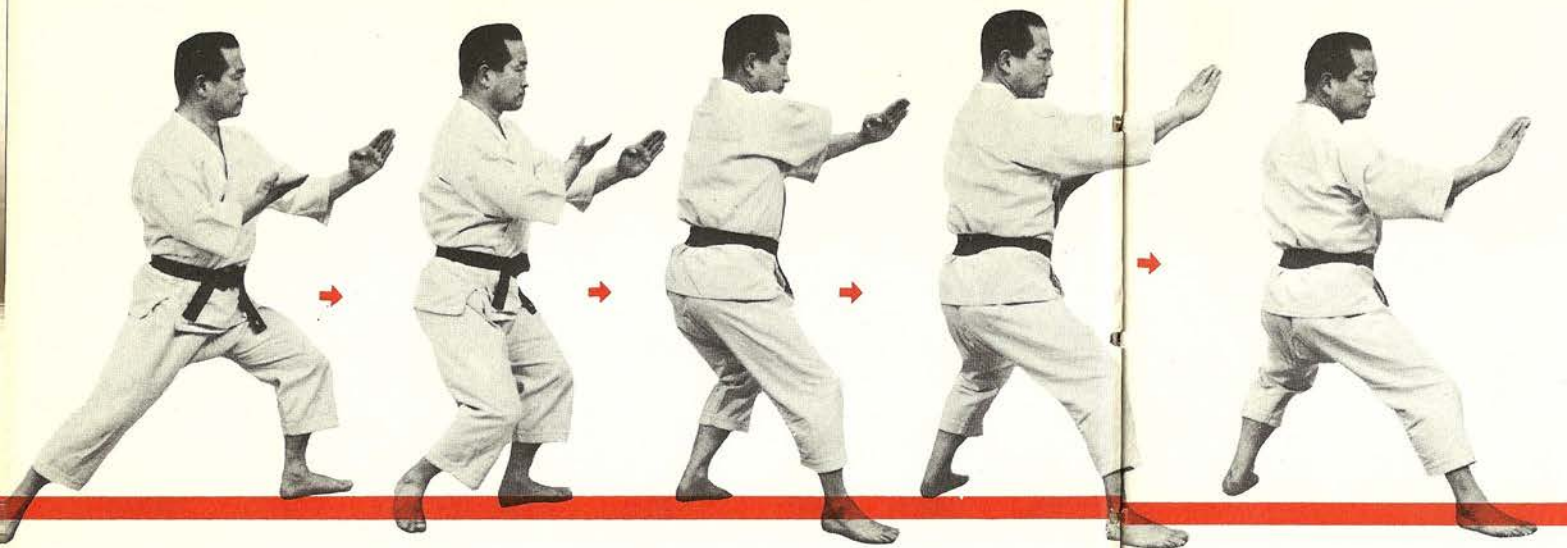
*Top and side views  
of Stance 18, Tech-  
nique 18.*





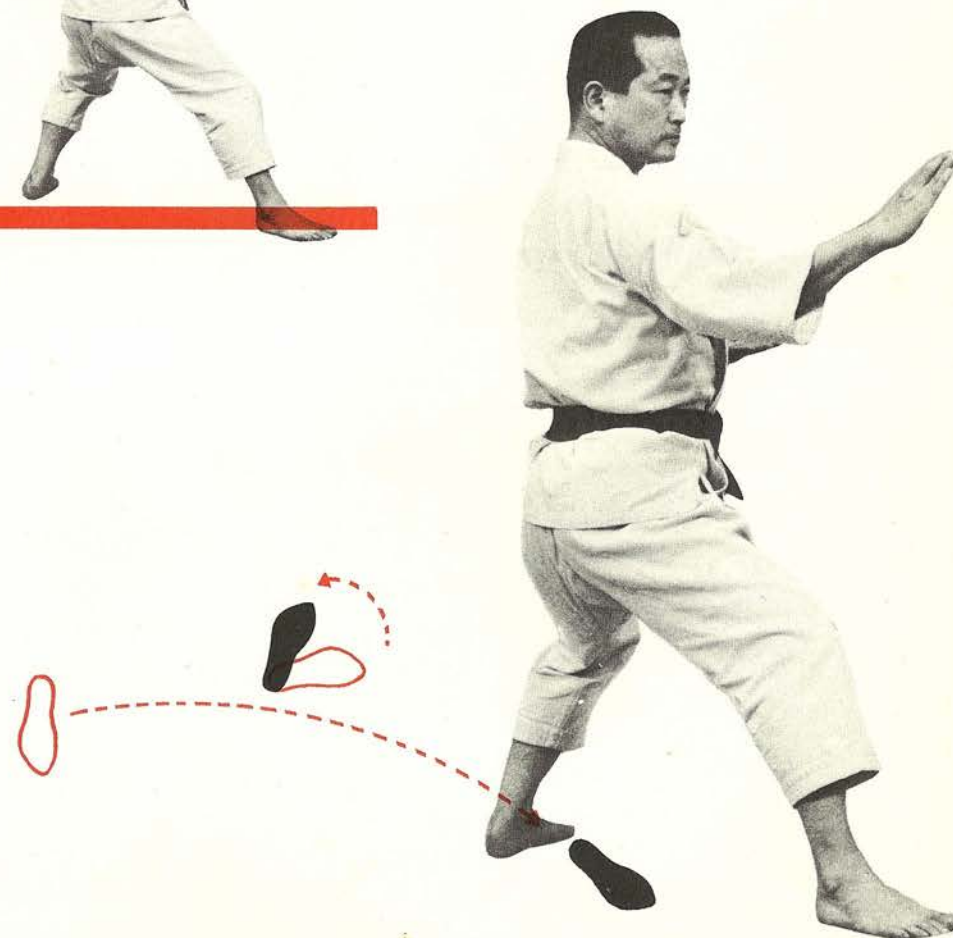
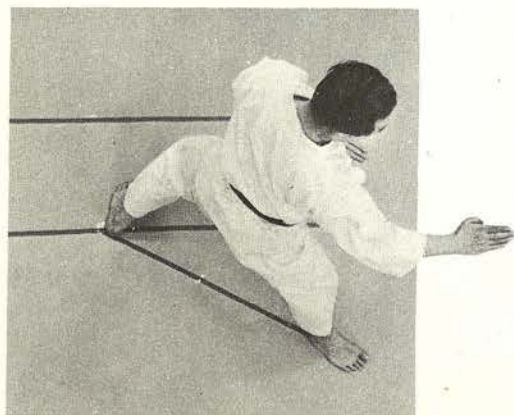
**19** *Hidari kōkutsu-dachi*  
Left back stance

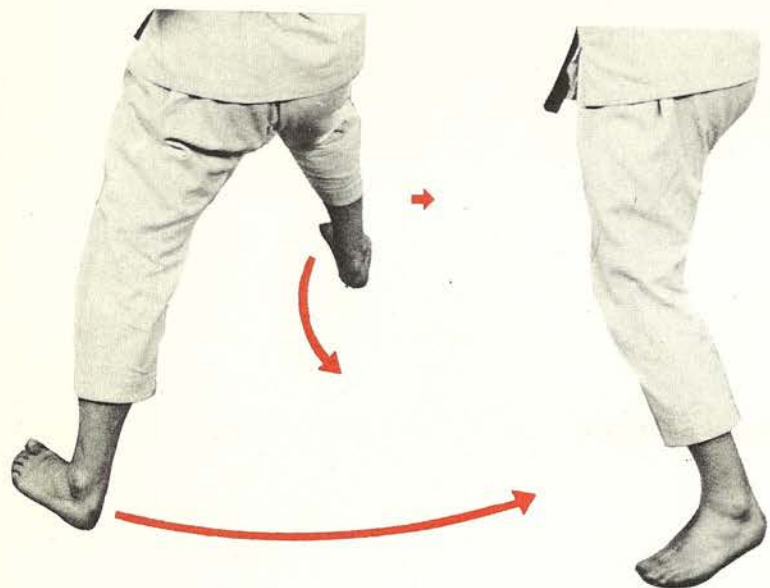
**19** *Migi "shutō-uke"*  
Right knife-hand block



Shift body weight to the left leg while bending left knee, and twist body to the right.

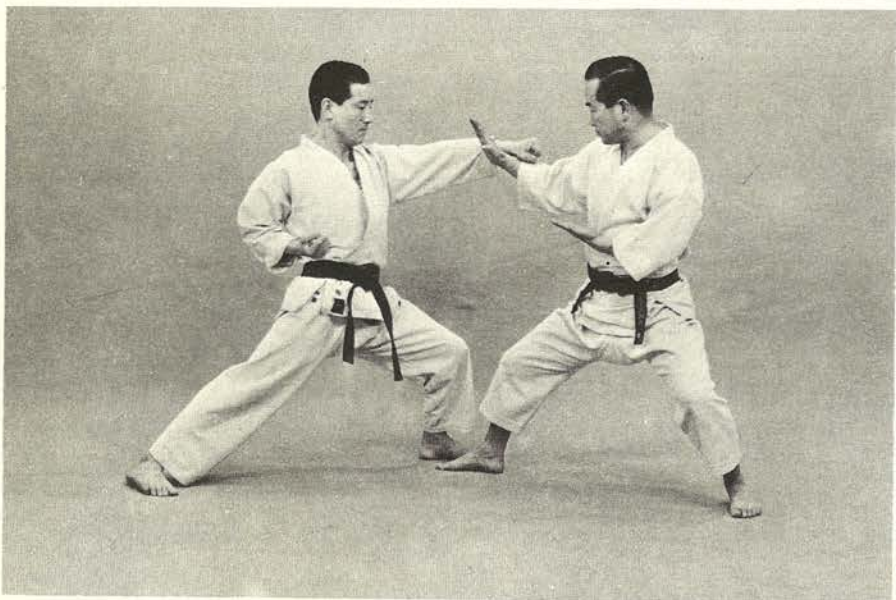
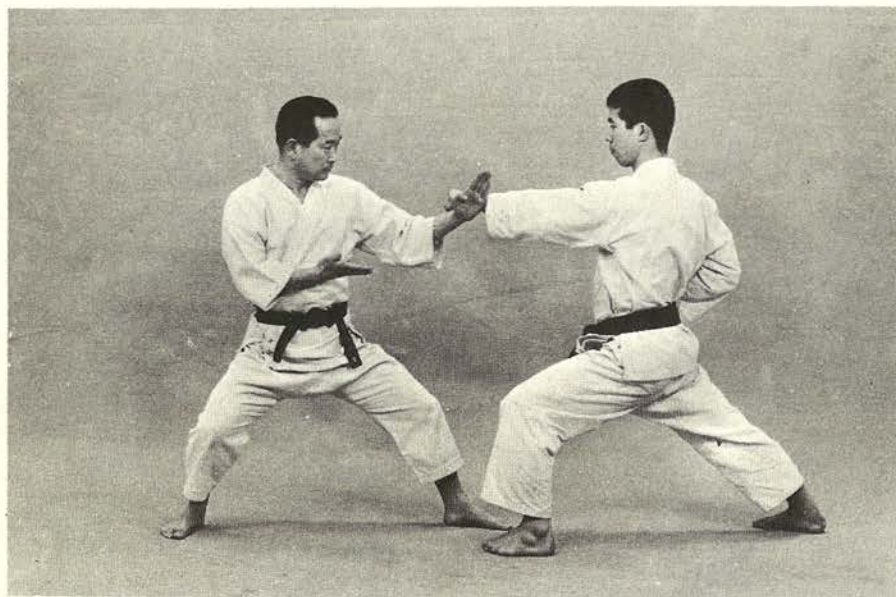
*Top and side views of Stance 19, Technique 19.*







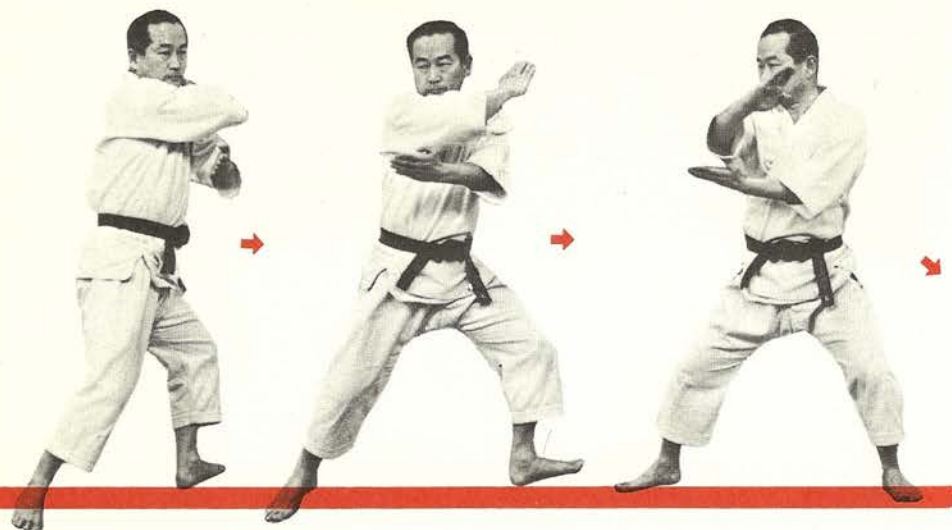
**APPLICATION:** Block by swinging down left knife-hand from above right shoulder. Turn body slightly, and if adversary attempts punch to solar plexus, block with right knife-hand.



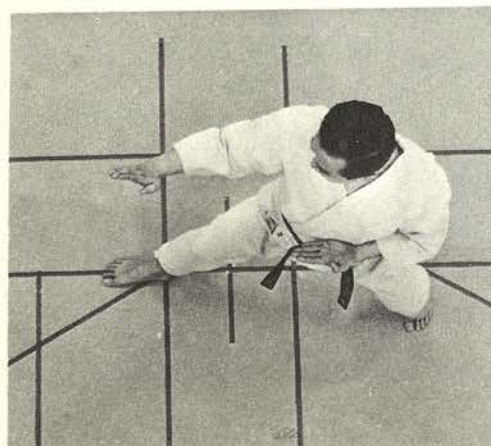
*Turning point for next movement*

Turn to the right while bending left knee.





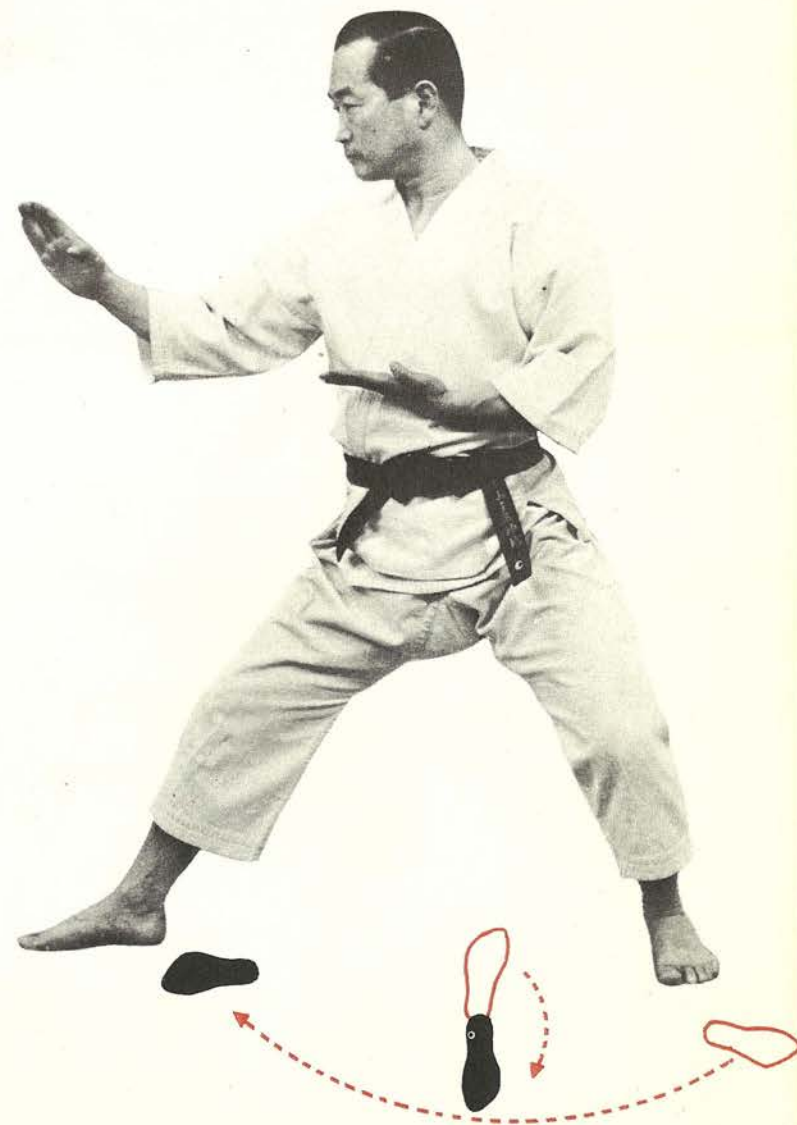
Top and side views  
of Stance 20, Tech-  
nique 20.



**20** *Hidari kōkutsu-dachi*  
Left back stance

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**20** *Migi "shutō-uke"*  
Right knife-hand block







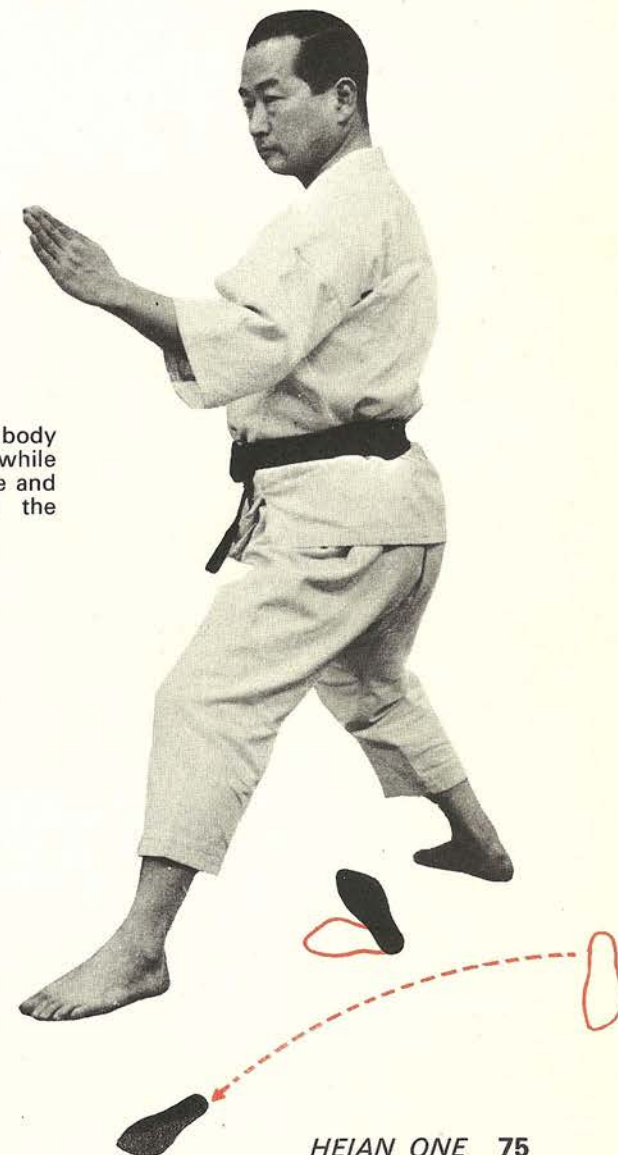
**21** *Migi kōkutsu-dachi*  
Right back stance

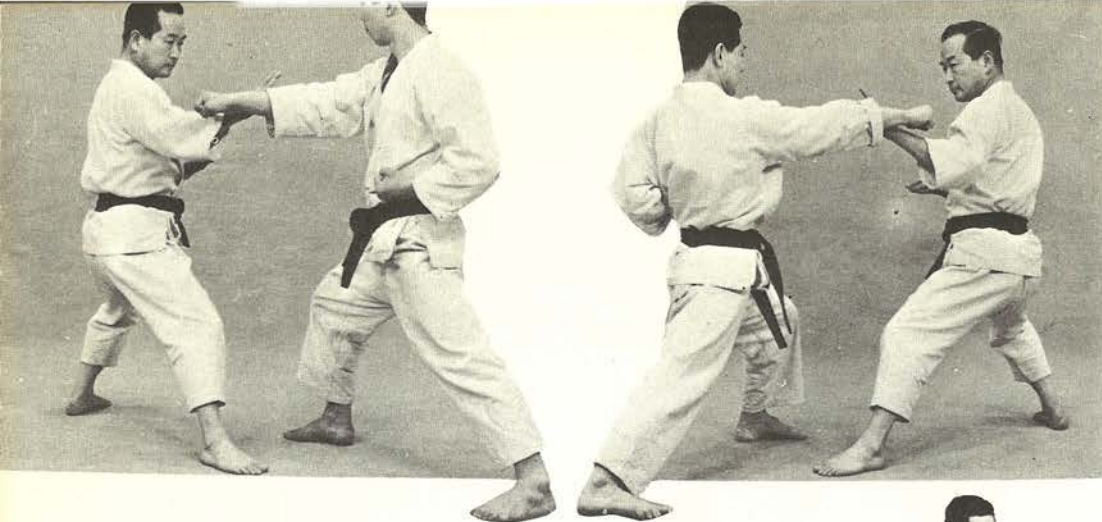
**21** *Hidari "shutō-uke"*  
Left knife-hand block

*Top and side views  
of Stance 21, Tech-  
nique 21.*



Gradually shift body  
weight to right leg while  
bending right knee and  
turning body to the  
left.

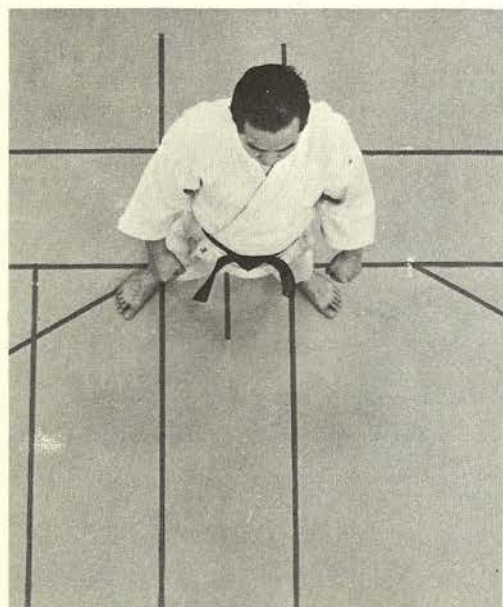
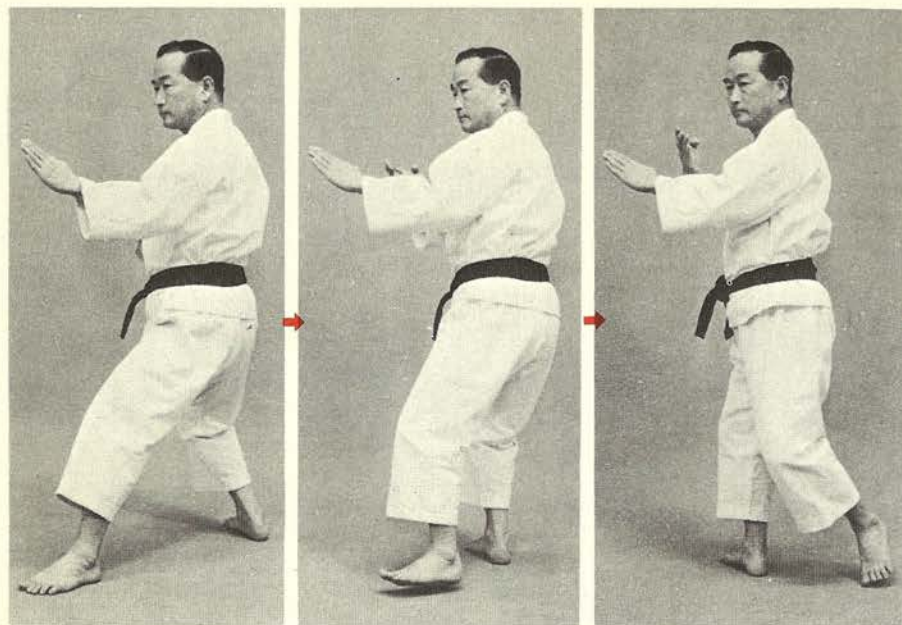




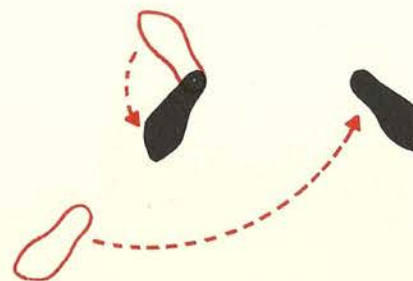
**APPLICATION:** Although left and right knife-hands are sometimes used for blocking only, it is possible to block a punch with the right knife-hand and then deliver a blow to an adversary's neck with the left knife-hand. Also, as shown in the illustrations, it is possible to sweep from right to left with the left knife-hand and catch the opponent in the eye, before using the same hand to block.







Clench both fists, and retract left foot to return to natural position.



**TOME  
FINISH**

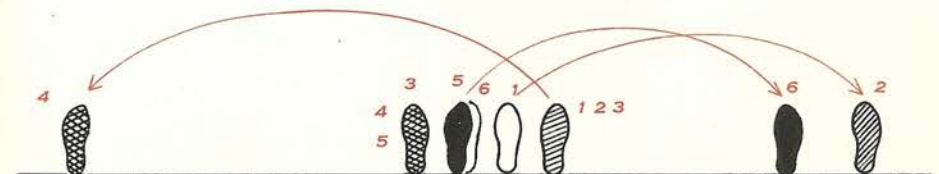


***Kata Tekki 1***



## Footwork Diagram

This diagram illustrates the position of the feet at each stage in the Tekki 1 kata. The numerals correspond to the stance numbers in the text.





Slowly place  
left palm over  
back of right  
hand.



*Heisoku-dachi*  
Closed-feet stance



## YŌI PREPARATION



*Top and side views  
of Stance 1, Tech-  
nique 1.*



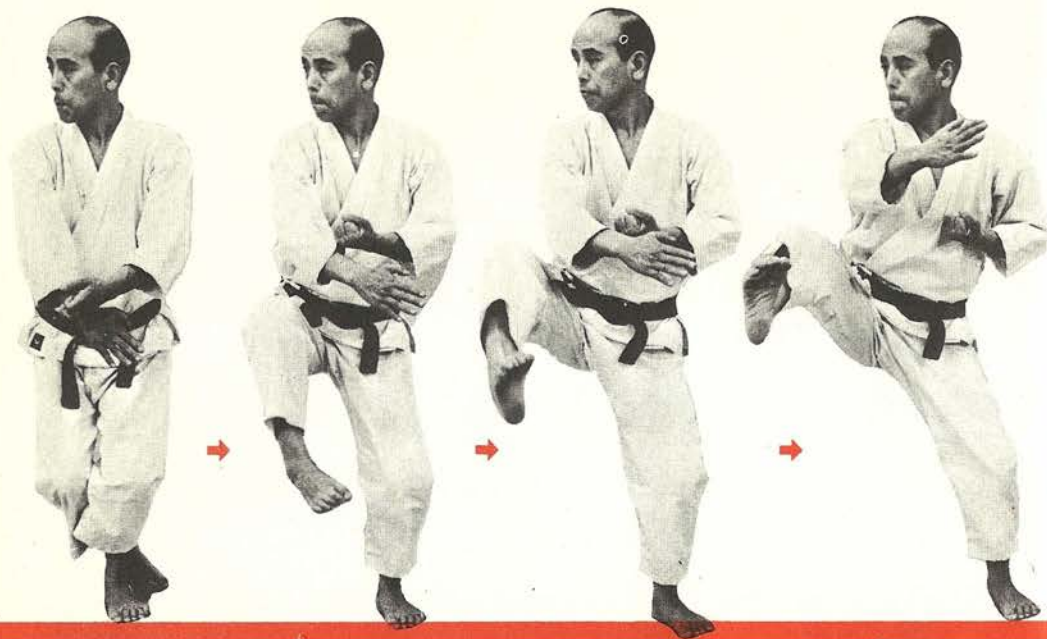
## 1 *Hidari ashi mae kōsa-dachi* Left foot in front crossed- feet stance

### 1 Turn face to right without moving upper torso.

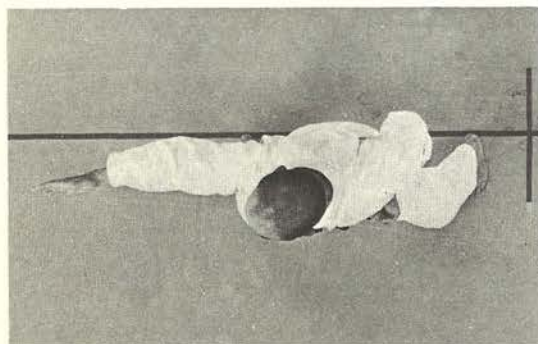
Lower hips and cross left foot over right  
for stance.







Top and side views  
of Stance 2, Tech-  
nique 2.



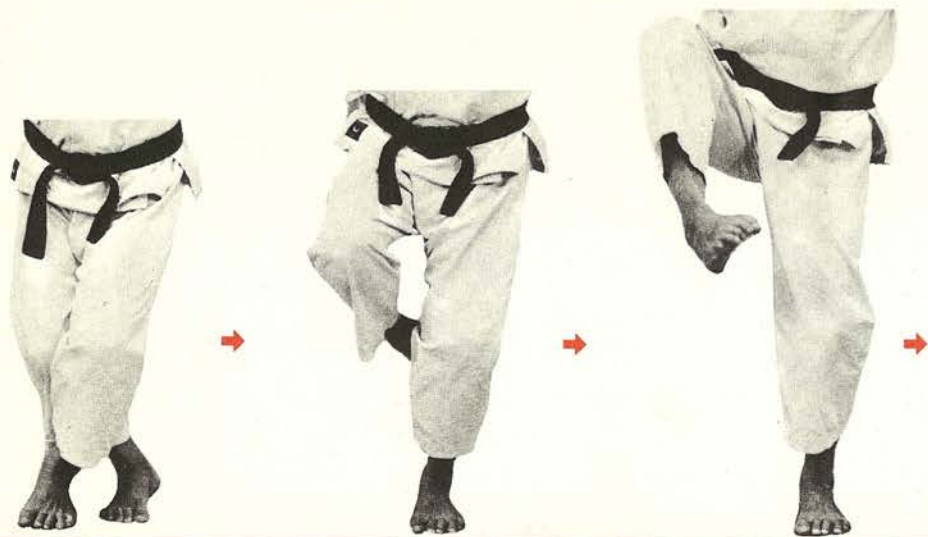
## 2 Kiba-dachi Straddle stance

## 2 Migi-shō migi sokumen "chūdan-uke"

Right side block with right  
hand

Hidari ken hidari koshi  
Left fist at left side

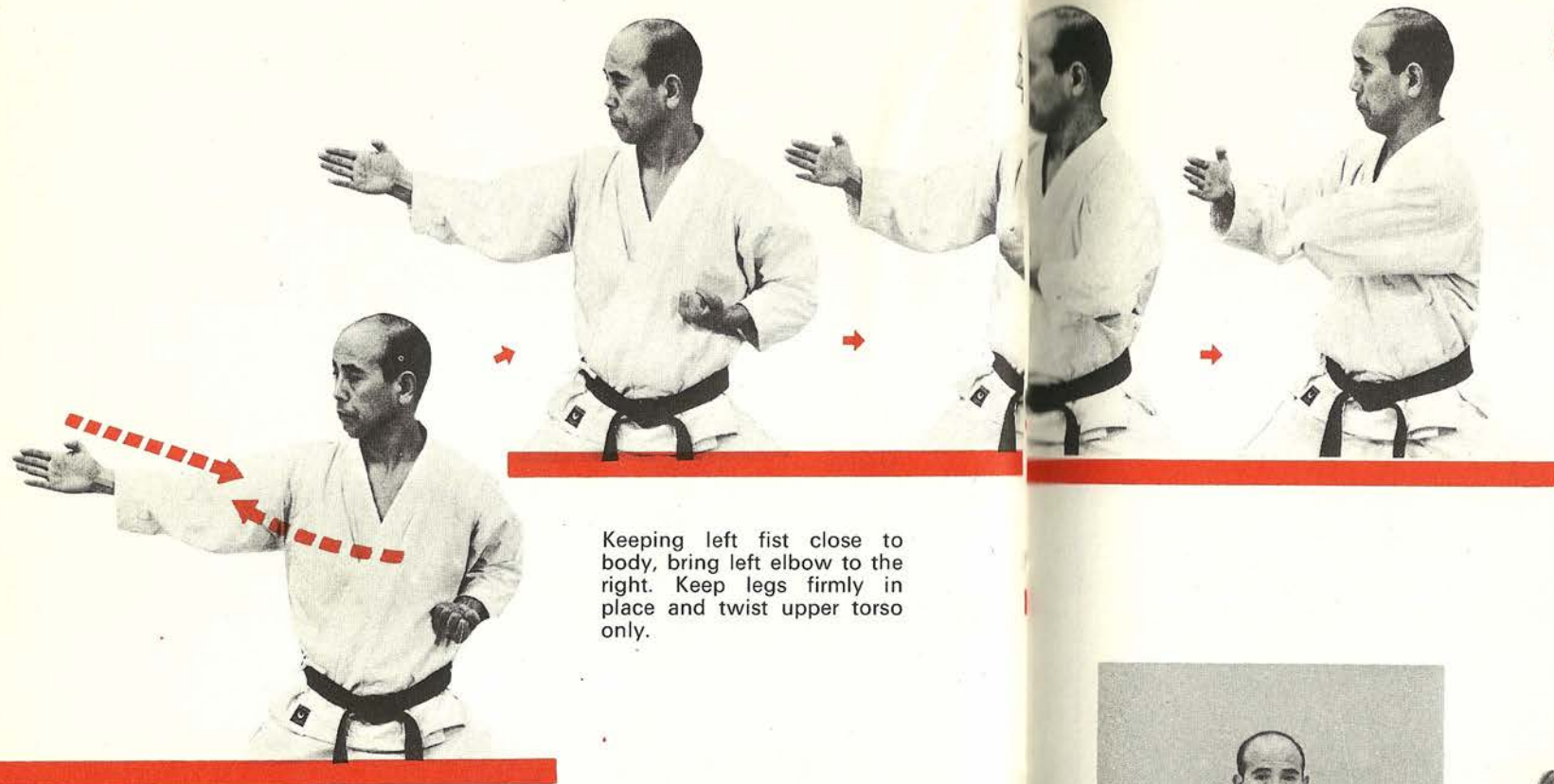
Kick right leg upward and outward  
in an arc, with right foot passing close to  
back side of left knee. At top of arc, knee  
should be directly in front of body. Swing  
right arm in a clockwise arc, gradually  
tensing arm and straightening elbow.



Keep left leg firm. As center of gravity shifts to the right, right leg must be firm also.

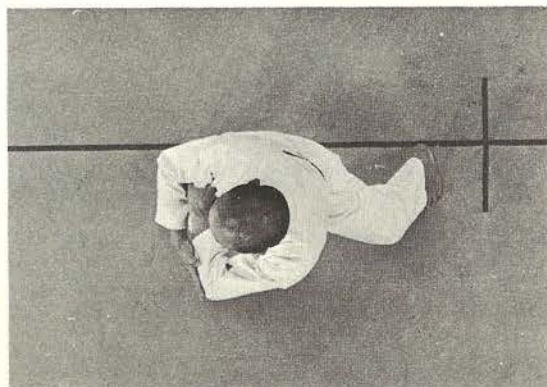




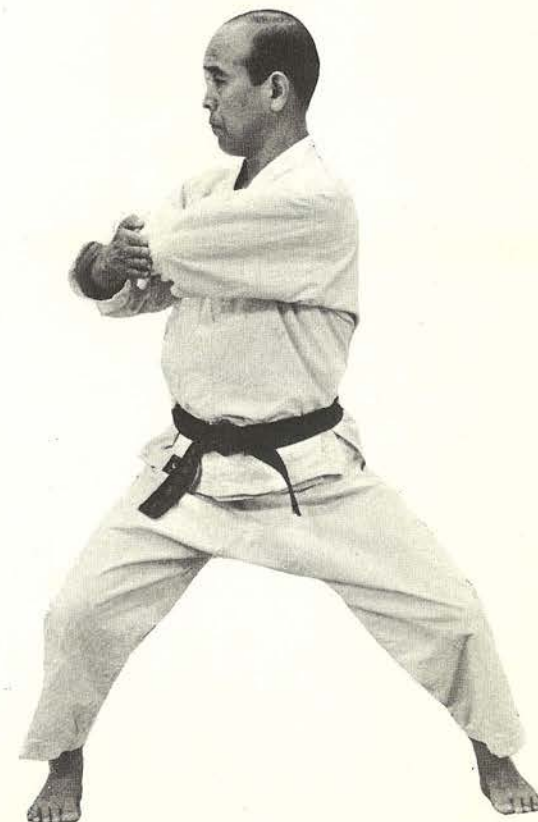


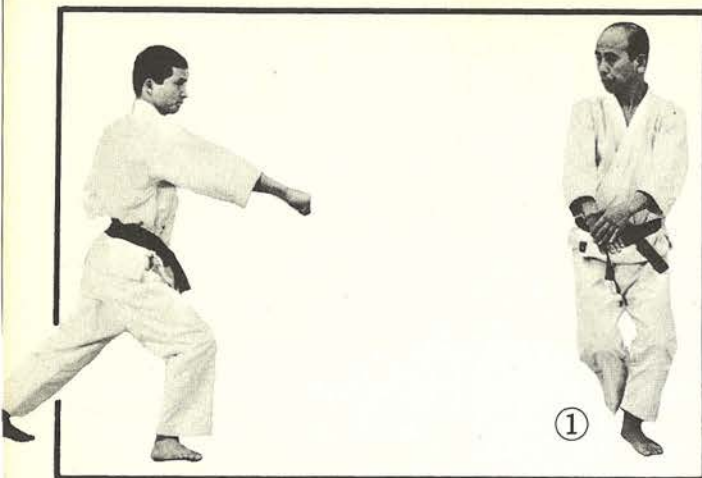
Keeping left fist close to body, bring left elbow to the right. Keep legs firmly in place and twist upper torso only.

Top and side views of Technique 3.

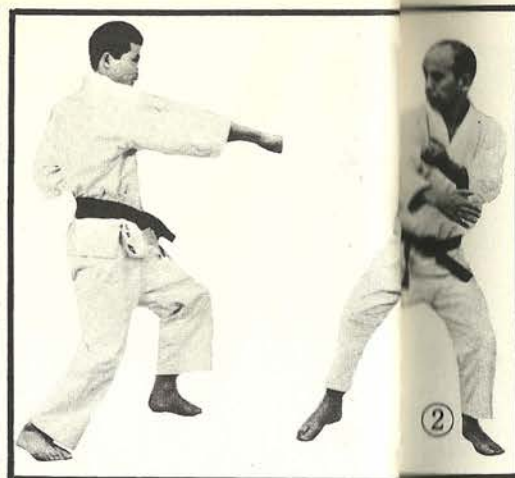


**3** *Migi sokumen chūdan*  
*"empi-uchi"*  
 Right side straight blow  
 with left elbow  
*Migi-shō hidari "hiji-ate"*  
 Right hand left elbow strike





①



②



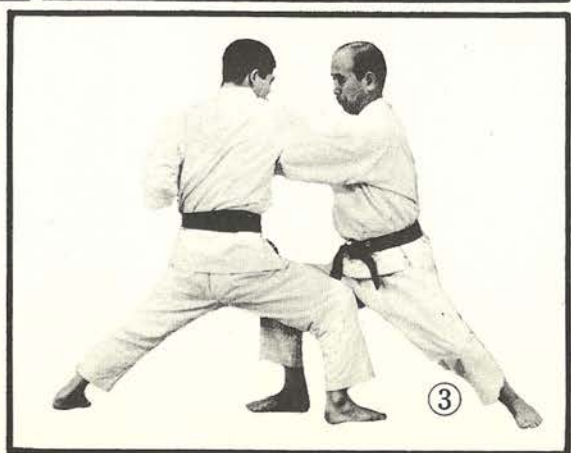
③



①



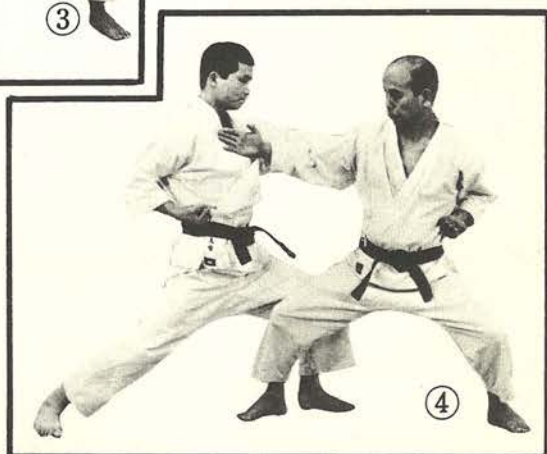
②



③



⑥



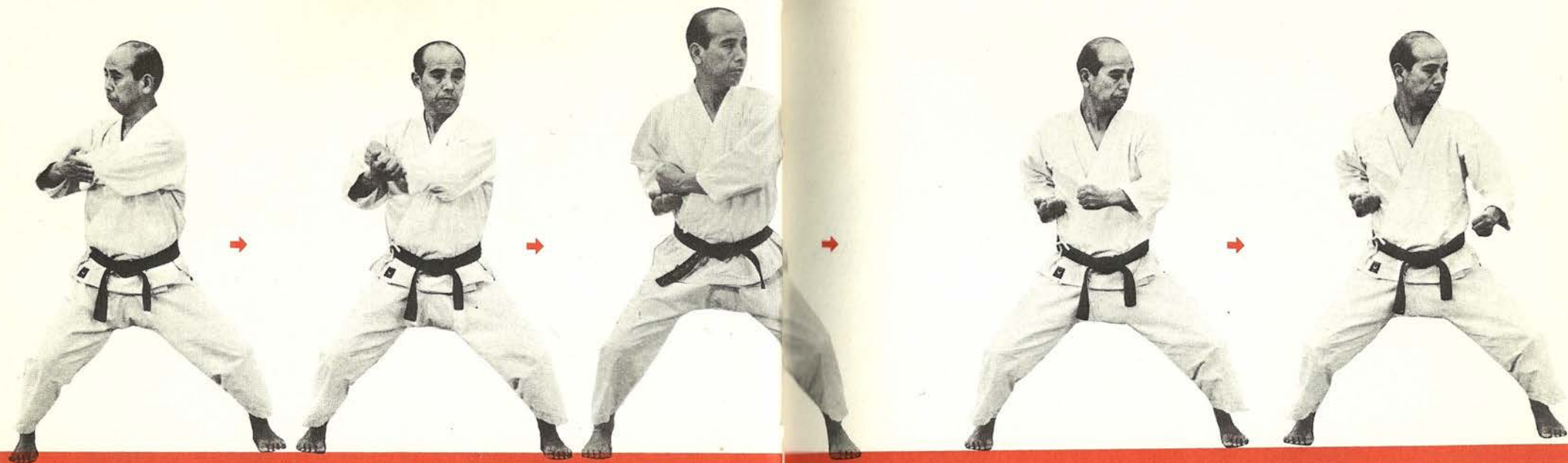
④



⑤

Block adversary's body blow from the right with right wrist. Then grab opponent's right arm, pull it toward you and counterattack with left elbow. In this technique, the back of the right hand may also be used to strike opponent in the chest or face.





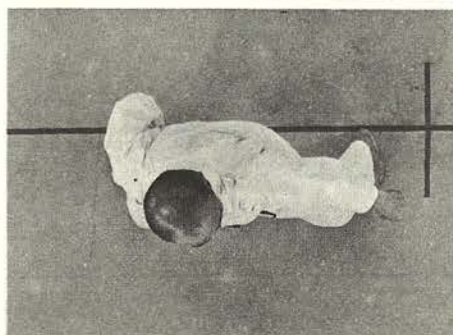
#### **4** *Ryō-ken migi koshi kamae* Two-fist right side guard position

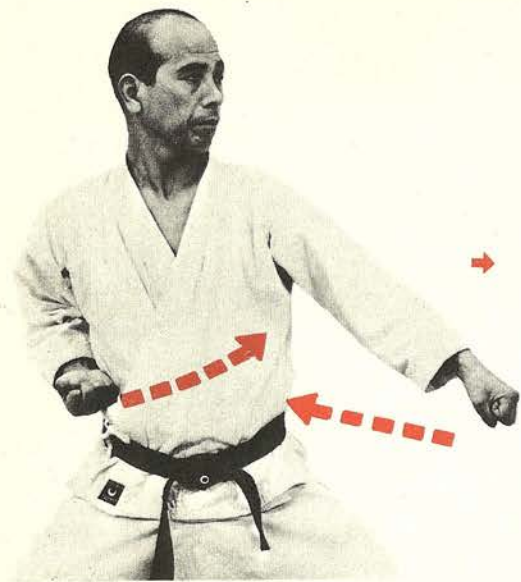
Place left fist, knuckles out, on top of right fist, back of fist facing downward. Turn face to the left, and at the same time lower fists to a position just above the waist on the right side.

#### **5** *Hidari (ken) "gedan-barai"* Left (fist) downward sweep

*Top view of Techniques 4 (above) and 5 (below).*

*Facing page: Side view of Techniques 4 and 5.*

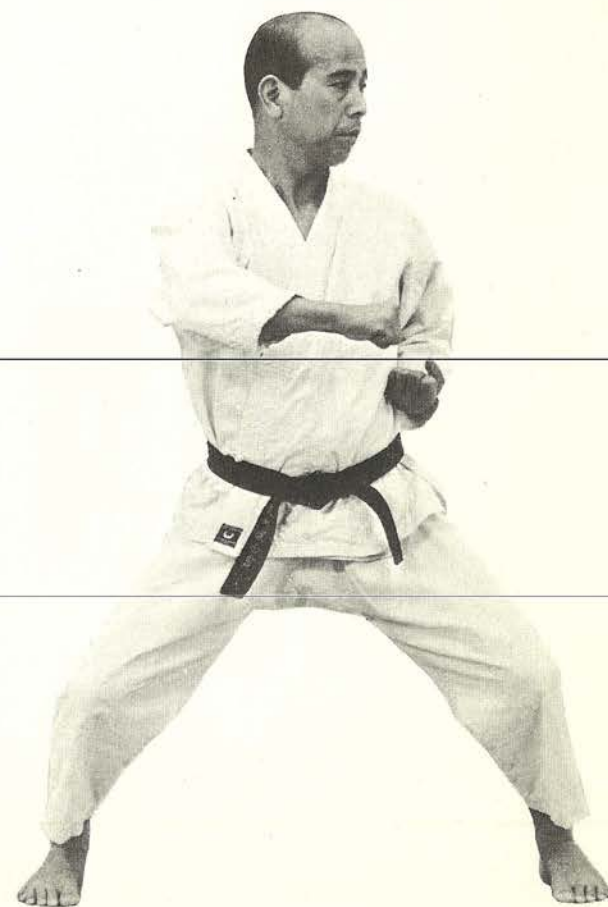
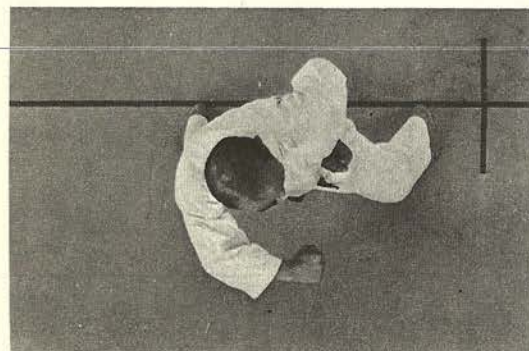




# **6** *Migi zenwan "mizu-nagare no kamae"* **Right forearm water-flow position**

Bring right arm up, touching body with fist as you do so, to a position about twenty centimeters in front of and parallel to chest. The elbow should form a right angle, the knuckles of the fist should be up, and the arm should slant slightly downward. Although this water-flow position is scarcely visible during the movement, the right forearm should be tilted enough that a drop of water placed on it would move toward the wrist. Place the left fist, knuckles up, just above the waist on the left side.

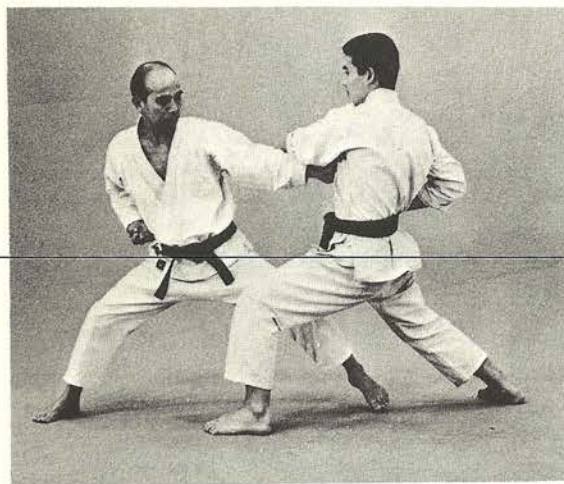
*Top and side views of Technique 6.*



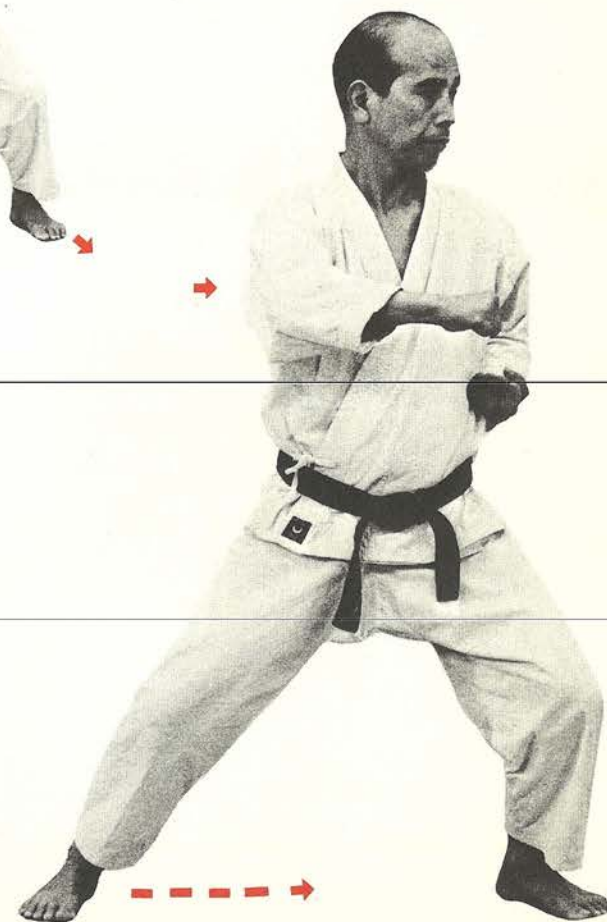
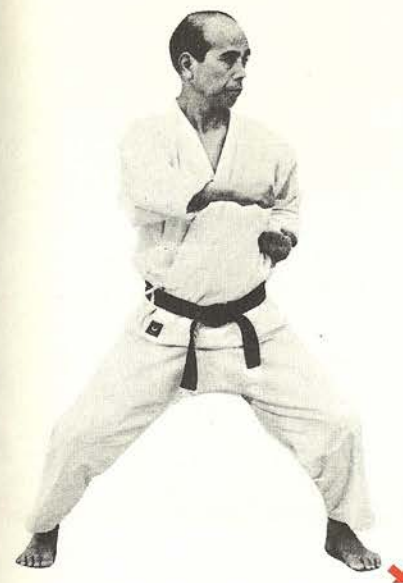




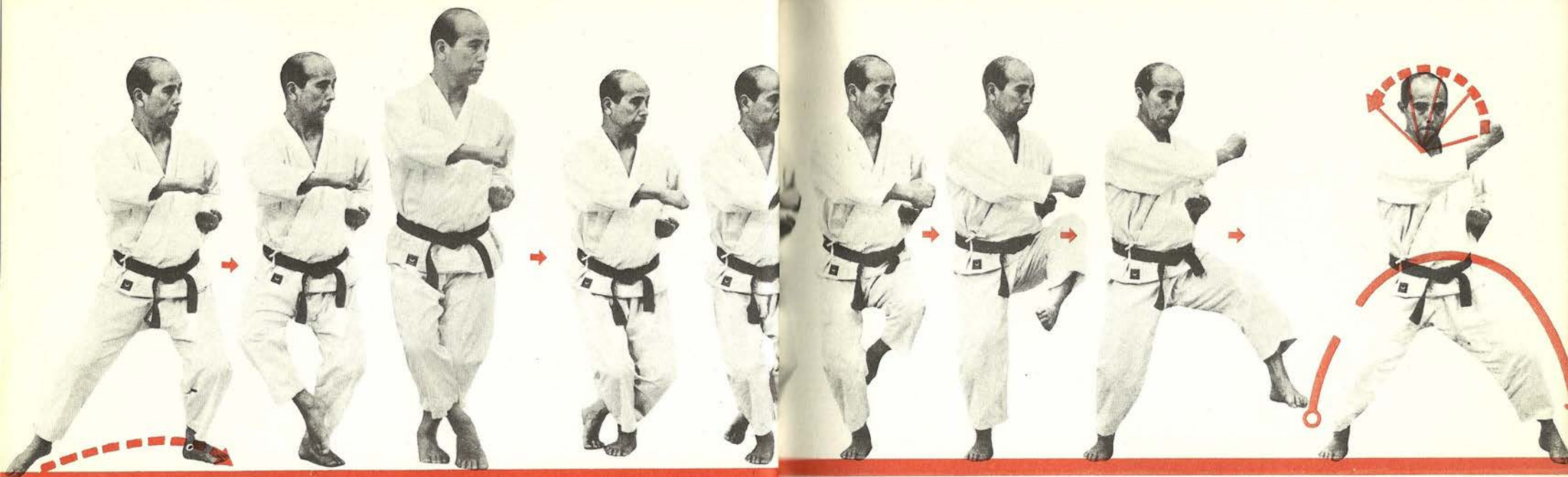
**APPLICATION:** The purpose of these techniques is primarily to protect the solar plexus. However, in an attack from the left side, the lower part of the body can be protected by a downward sweep; then the opponent's wrist can be grabbed and pulled toward you, and a hook punch delivered with the right fist.



*Turning point for next movement*







**3** *Migi ashi mae kōsa-dachi*  
Right foot in front crossed-  
feet stance

**7** Upper body as in previous  
technique.

**4** *Kiba-dachi*  
Straddle stance

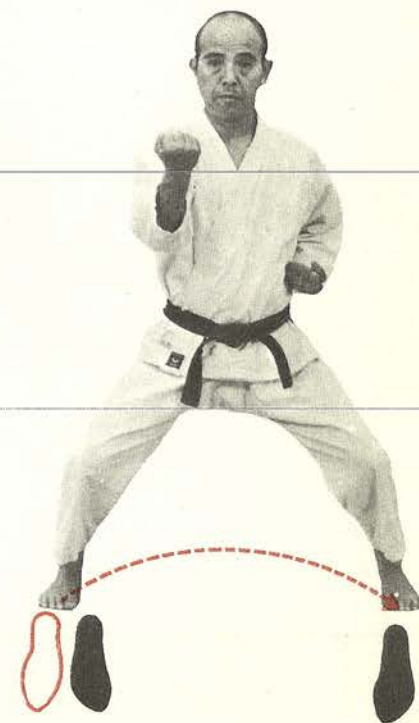
**8** *Migi (ken) chūdan "uchi-  
uke"*

Block from inside outward  
with right wrist

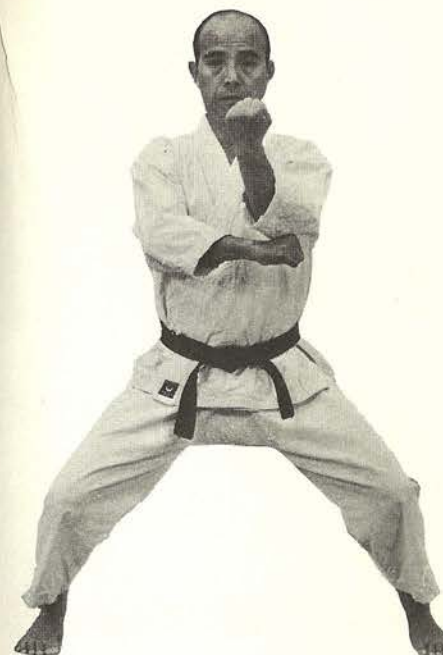
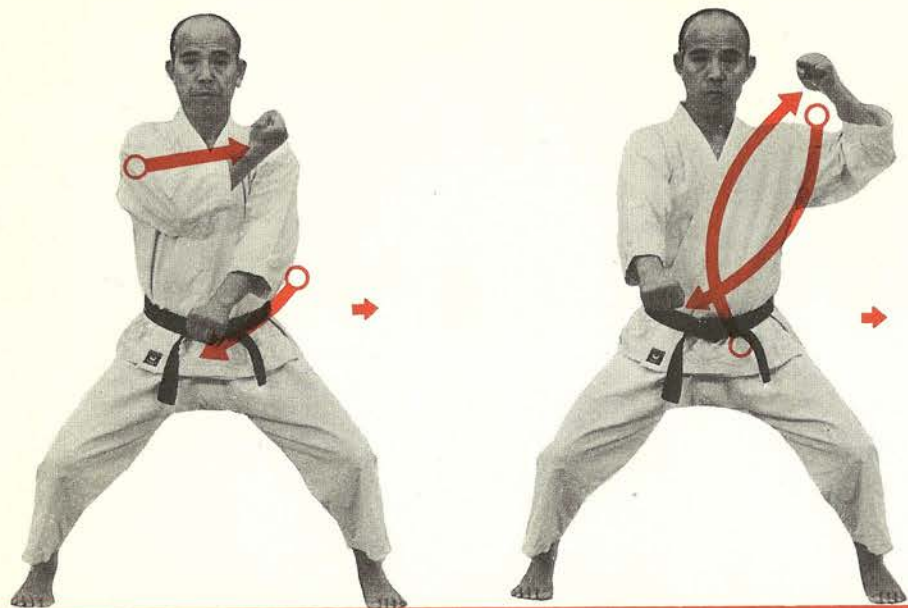
*Top view of Stance 3,  
Technique 7; Stance 4, Technique 8.*

*Facing page: Side  
view of Stance 3,  
Technique 7; Stance 4,  
Technique 8.*

Kick left leg upward and outward. Block from inside outward with right wrist, keeping wrist stiff when forearm is raised. As face is turned to the front, pull right foot in slightly for inside block.







- 9a** *Hidari haiwan jōdan*  
*"nagashi-uke"*  
 Upper sweeping block with  
 back of left forearm  
*Migi (ken) "gedan-uke"*  
 Right (fist) downward  
 block

- 9b** *Hidari-ken jōdan "ura-  
 zuki"*  
 Upper close blow with left  
 fist



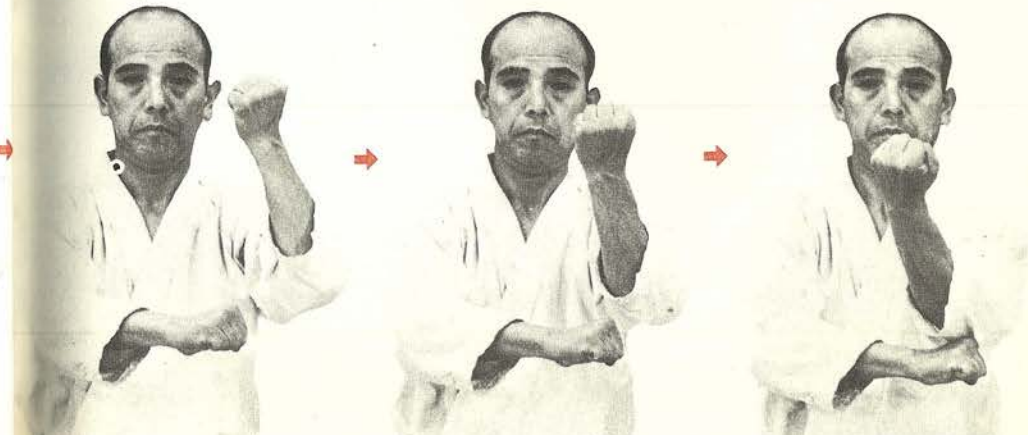
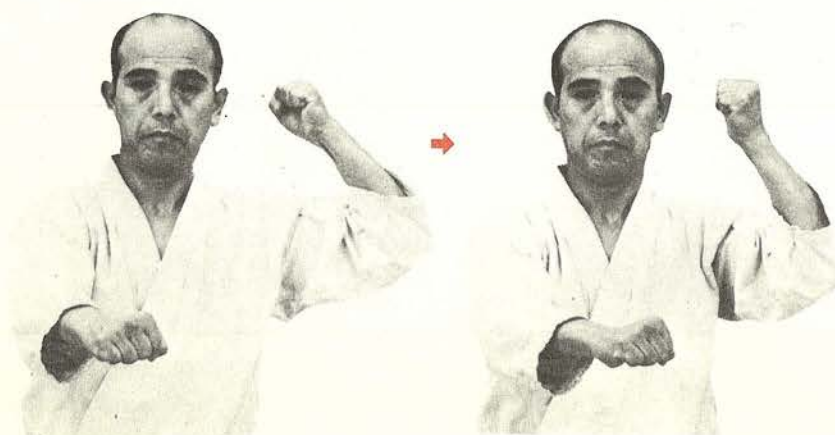
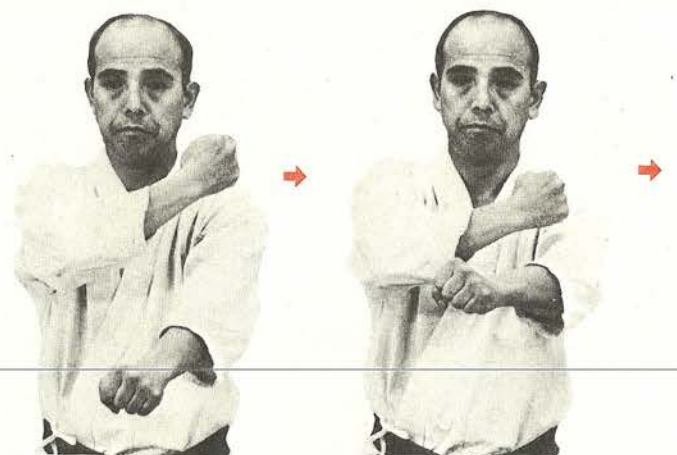
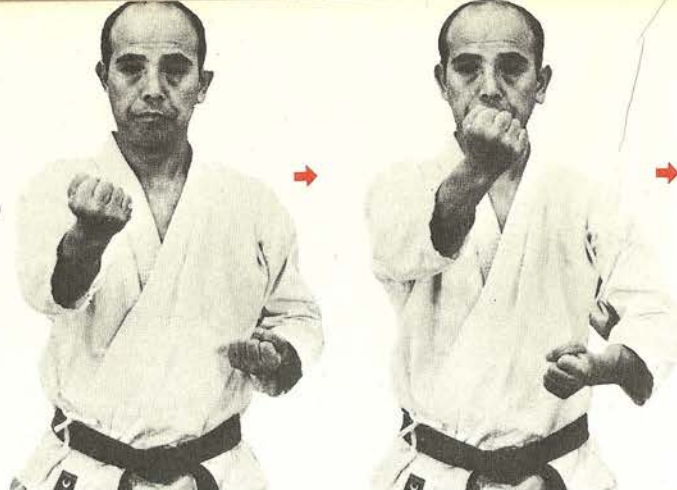
For Technique 9a, raise left fist from stomach to level of left ear, with back of left hand facing upward. At the same time lower right fist from left shoulder to a position in front of the stomach. In Technique 9b, press knuckles of right fist against left elbow. Thrust left fist forward while twisting it. (See details overleaf.)

*Top and side views  
 of Technique 9b.*

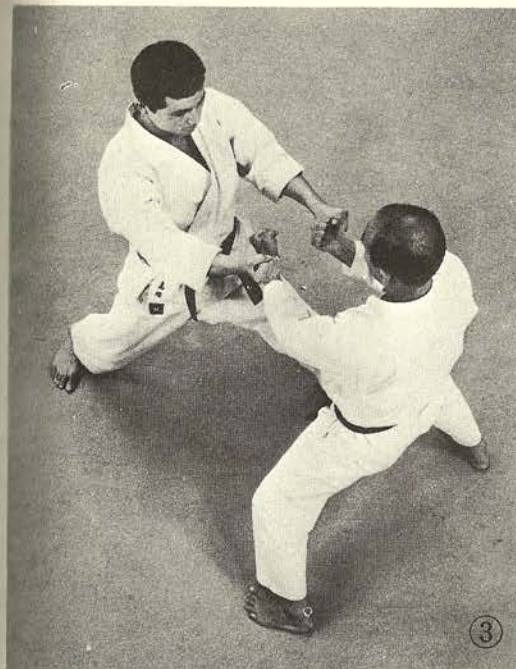
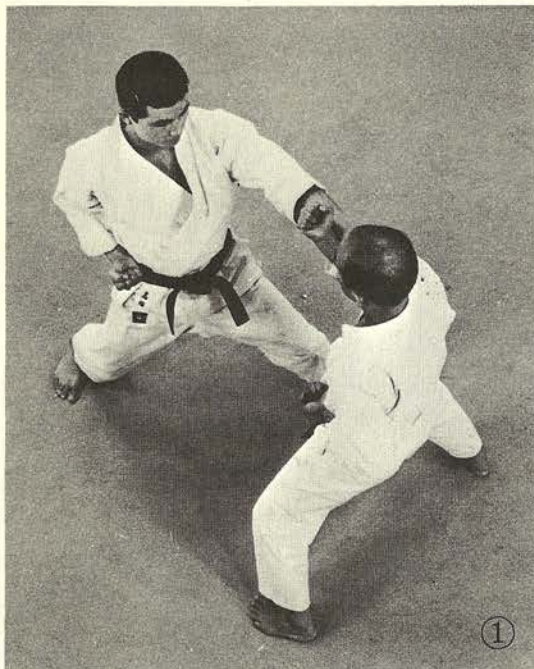




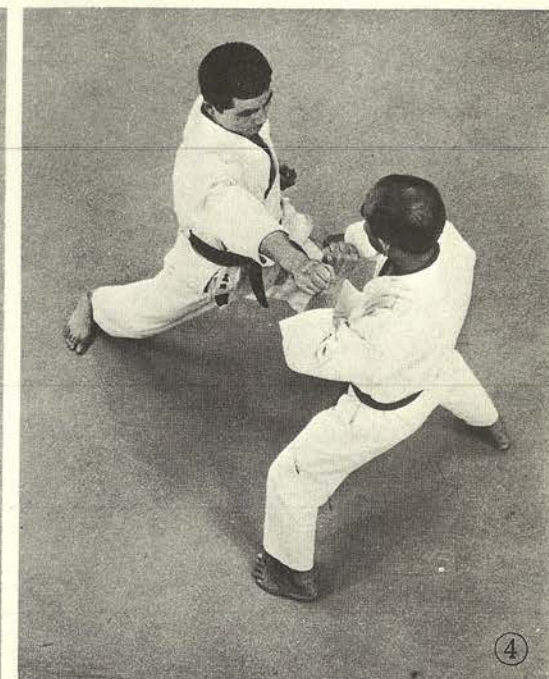
Details of  
Techniques 9a & 9b







**APPLICATION:** In meeting an attack to the solar plexus, block with thumb-side of the right wrist. If attack is directed toward your face, block with backside of left arm, followed by a downward sweep of the arm to block opponent's kicking foot. If attack continues, grasp his wrist with right hand, pull it toward you, and retaliate with blow to face.







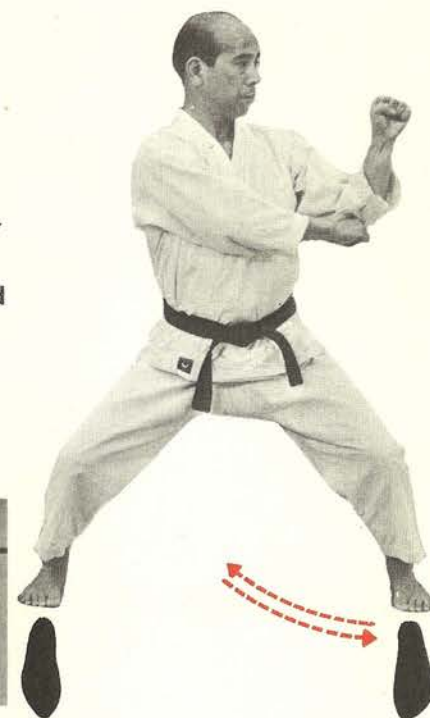
**10** Upper body as in previous technique. Turn face to left.

Top and side views of Technique 10.



**11a** *Hidari ashi "nami-gaeshi"*  
Upper body as in previous technique. Kick inward with left foot.

**11b** *Hidari-wan hidari sokumen "chūdan-uke"*  
Left side block with left forearm (back of hand facing upward)

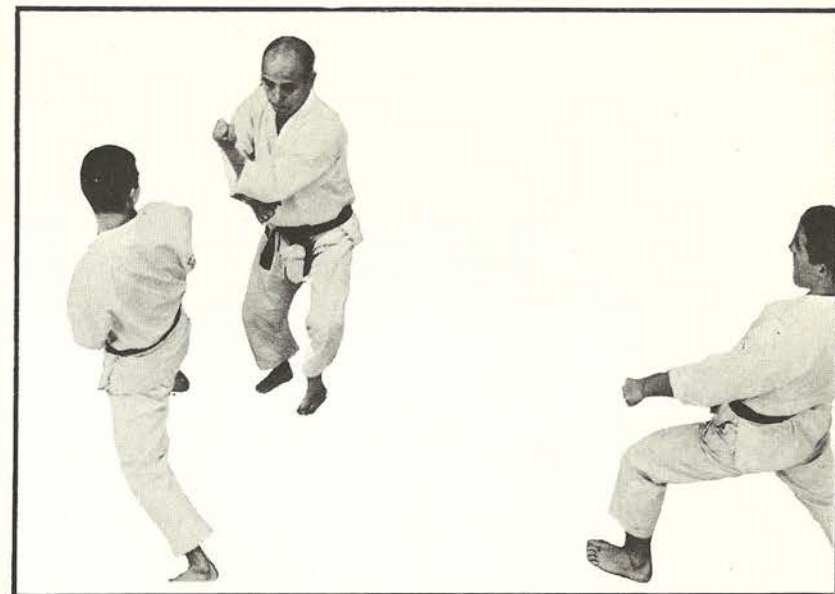
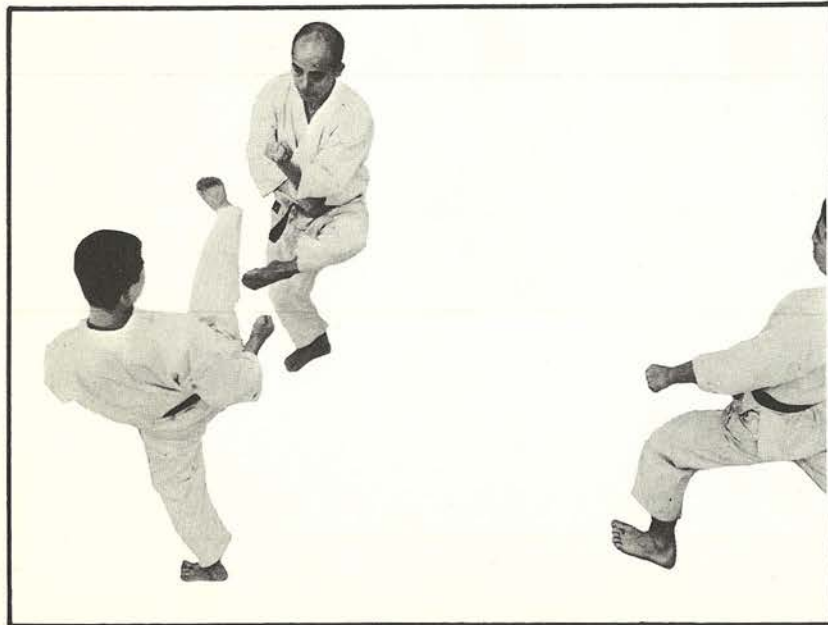


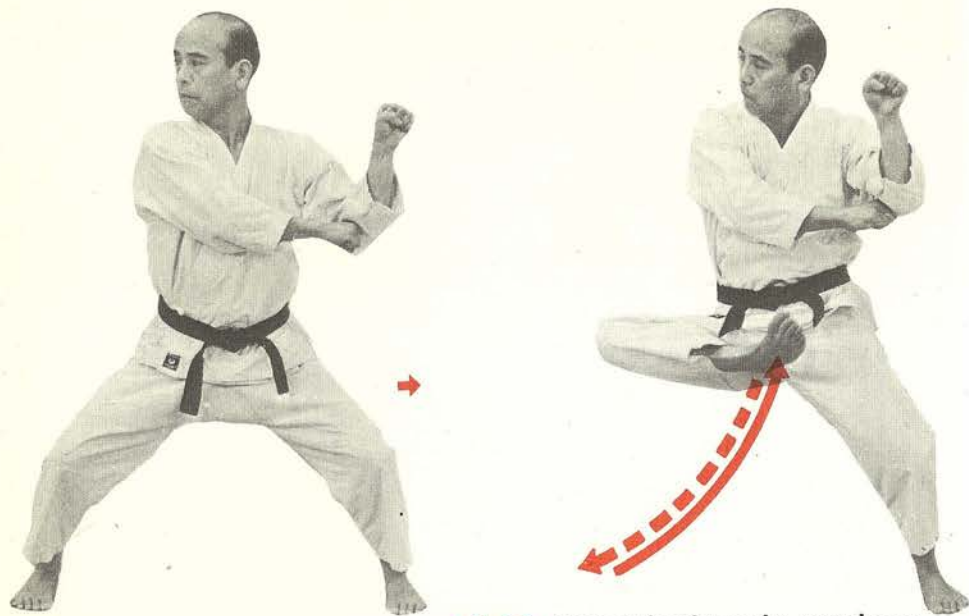
Without changing position of upper body, make an upward snap kick with the left leg. Keep right leg in original straddle stance, and bring left foot up to level of lower abdomen, sole upward. Do not change angle of left knee, and do not shift center of gravity. While coming back to straddle stance, twist body to the left. Position of the hands is basically unchanged, but twist left arm from the elbow.

Top and side views of Techniques 11a and 11b.



**APPLICATION:** When one opponent attempts a kick to the groin, block with sole of left foot. Block blows of second opponent with left wrist. It is also possible to step on opponent's foot with your left foot.

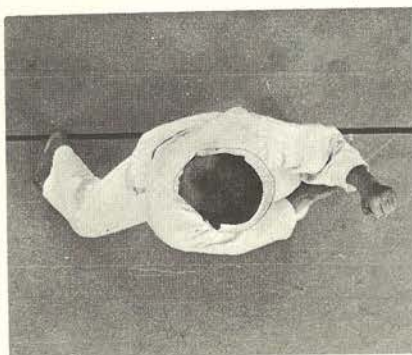




**12** Upper body as in previous technique. Turn face to right.

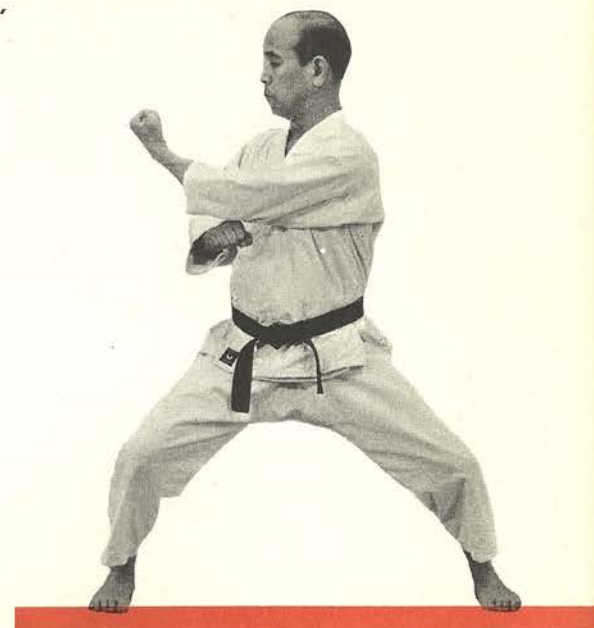


Side and top views of Techniques 12 and 13a.



**13a** *Migi ashi "nami-gaeshi"*  
Inward kick with right foot

**13b** *Hidari-wan migi soku-men "chūdan-uke"*  
Right side block with left forearm (back of hand facing down)



After performing *nami-gaeshi*, twist upper body slightly to the left. Right fist remains in same position, while left arm is twisted from elbow. Do not shift center of gravity.

Top and side views of Technique 13b.

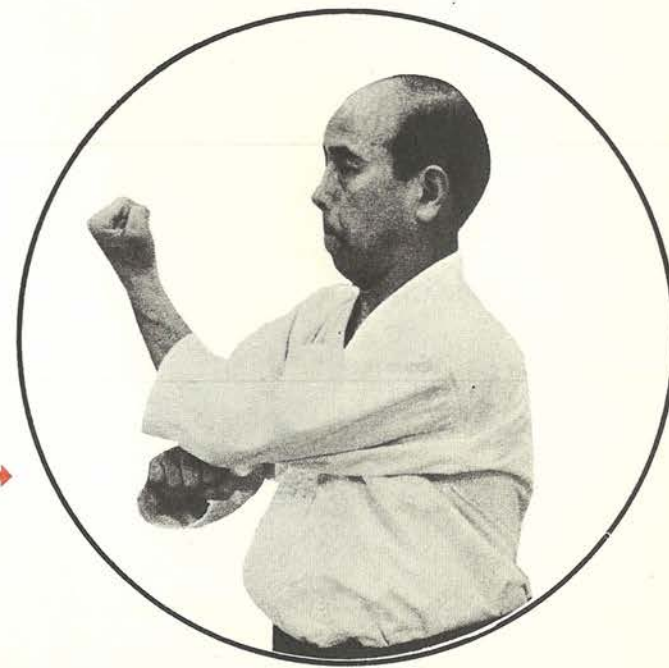
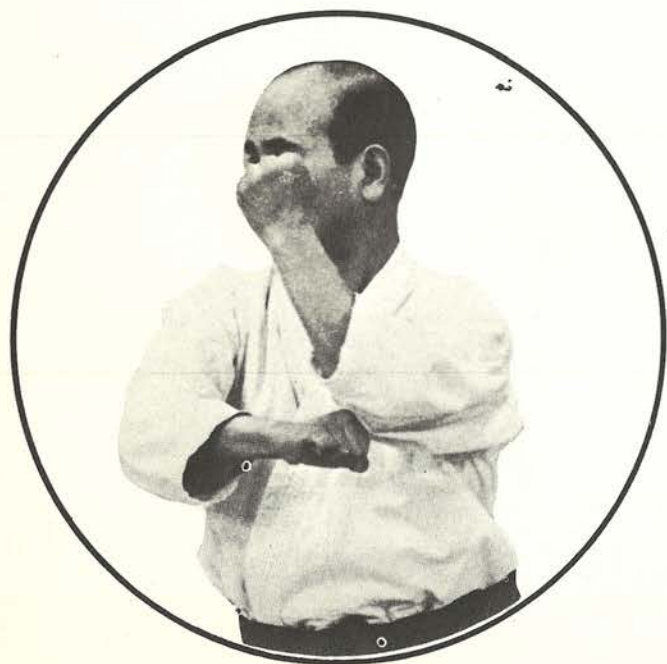


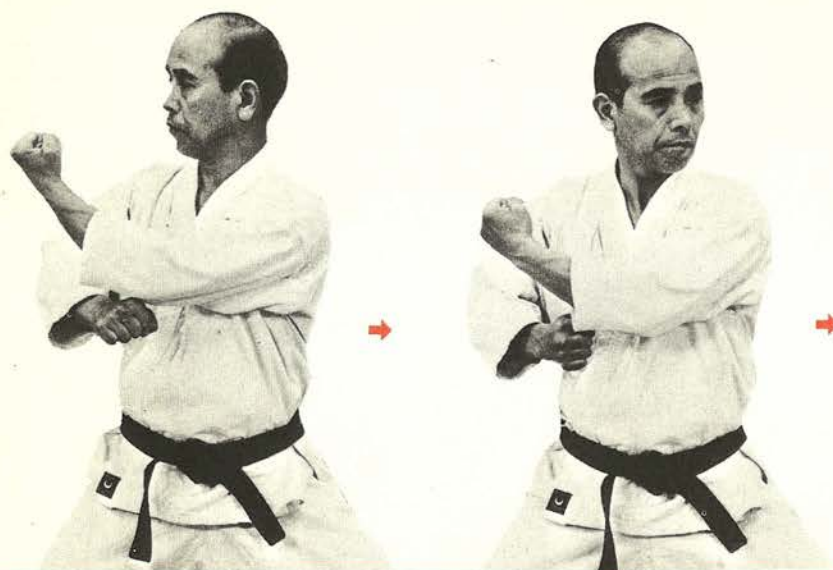




### Details of Technique 13

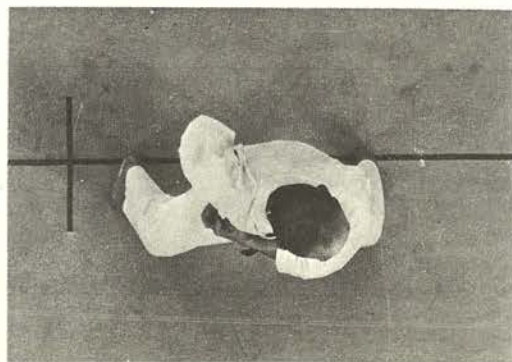
Legs are in straddle stance position. Right fist remains pressed against left elbow as upper body is turned. Left forearm is twisted and ready to block.



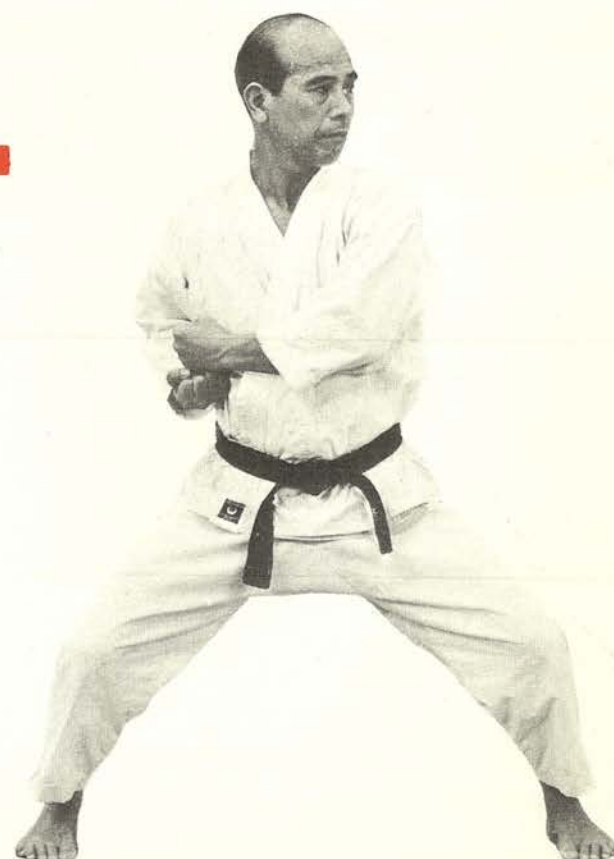


Take this position while turning face to the left.

*Top and side views  
of Technique 14.*



# **14** *Ryō-ken migi koshi ka- mae* Two fists right side guard position

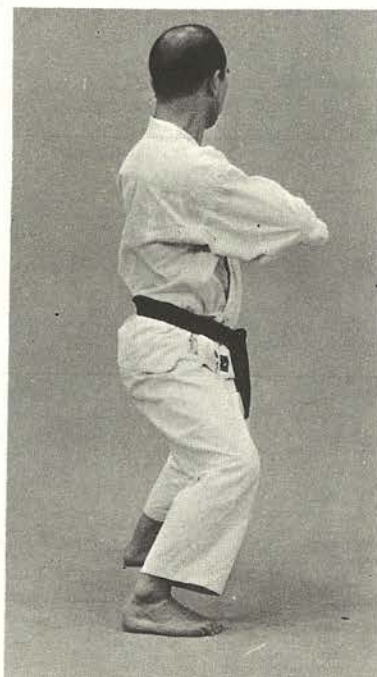






Punch to the right with both fists. Then straighten left arm at a level a little lower than shoulder height. Right elbow should form a right angle, and right forearm should be parallel to and about 20 centimeters from the chest. Right fist is at armpit level.

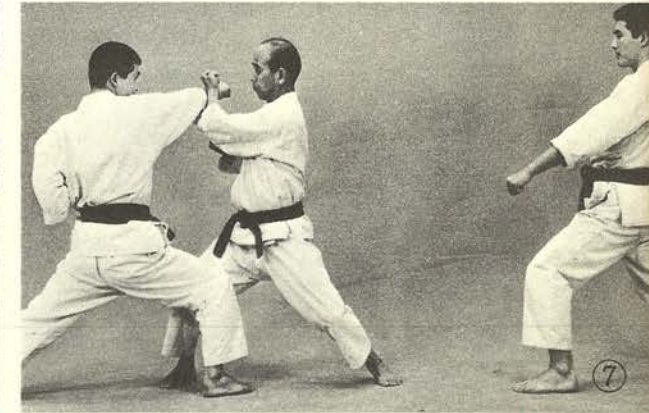
*Top and side views of Technique 15.*



**15** *Hidari-ken hidari soku-men "chūdan-zuki"*  
Left side punch to body with left fist  
*Migi-ken chūdan "kagi-zuki"*  
Right fist hook punch to body





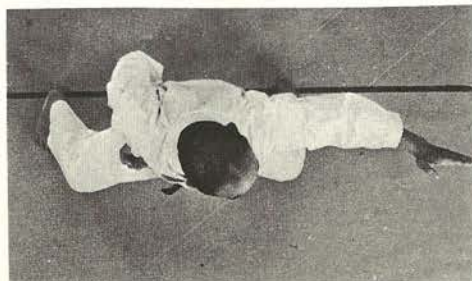


**APPLICATION:** Evade first opponent's kick from the left side by raising left leg. If he attempts punch to face, block with left wrist. Block second opponent's kick from the right side by raising right leg. If he punches, block with forearm. If first opponent aims a blow at your solar plexus, sweep aside blow with your left arm, simultaneously punching him with left fist. Counterattack with right hook punch.





Top and side views  
of Technique 16.



# 16 *Hidari-shō hidari sokumen* *"chūdan-uke"*

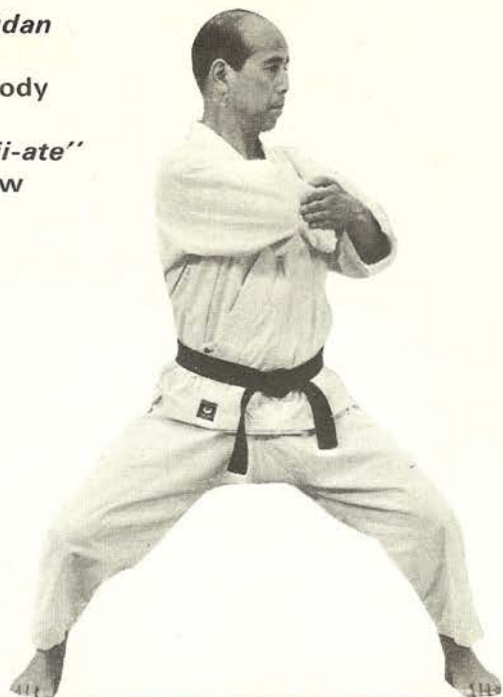
Side block with left palm  
(back of hand facing  
backward)

*Migi-ken migi koshi*  
Right fist at right side

Techniques 16 through 29  
are the same as Techniques  
2 through 15, respectively,  
but are performed from the  
opposite side.



- 17** *Hidari sokumen chūdan  
migi "empi-uchi"*  
Left side punch to body  
with right elbow  
*Hidari-shō migi "hiji-ate"*  
Left palm right elbow  
blow



*Top and side views  
of Technique 17.*



- 18** *Ryō-ken hidari koshi ka-  
mae*  
Two fist left side guard  
position



*Top and side views  
of Technique 18.*

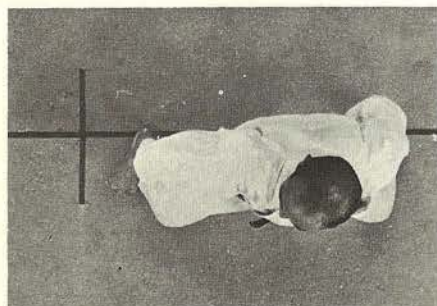




**19** *Migi (ken) "gedan-barai"*  
Right (fist) downward  
sweep



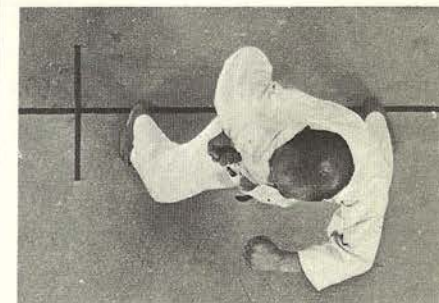
*Top and side views  
of Technique 19.*



**20** *Hidari zenwan "mizu-na-  
gare no kamae"*  
Left forearm water-flow  
position

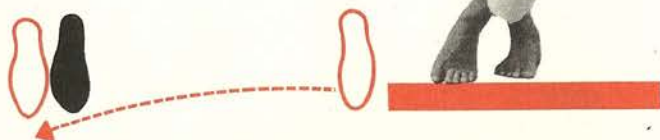


*Top and side views  
of Technique 20.*



**5** *Hidari ashi mae kōsai-dachi*  
Left foot in front crossed-feet stance

**21** Upper body as in previous technique



Top and side views of Stance 5, Technique 21.



**6** *Kiba-dachi*  
Straddle stance

**22** *Hidari chūdan "uchi-uke"*  
Left fist close block



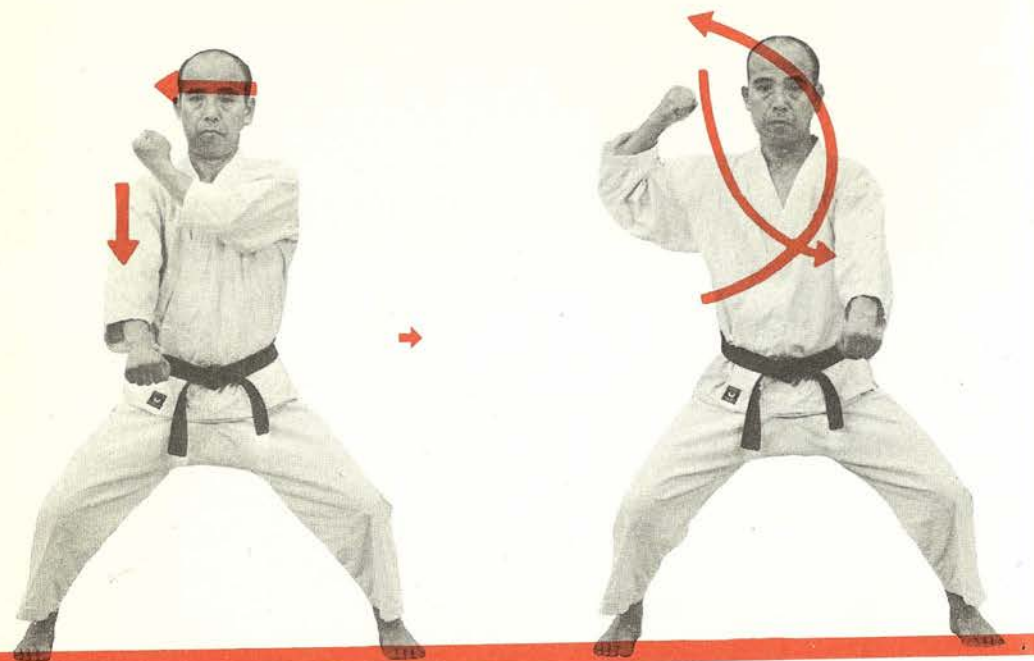
Without changing position of elbow, raise left forearm.



Top and side views of Stance 6, Technique 22.



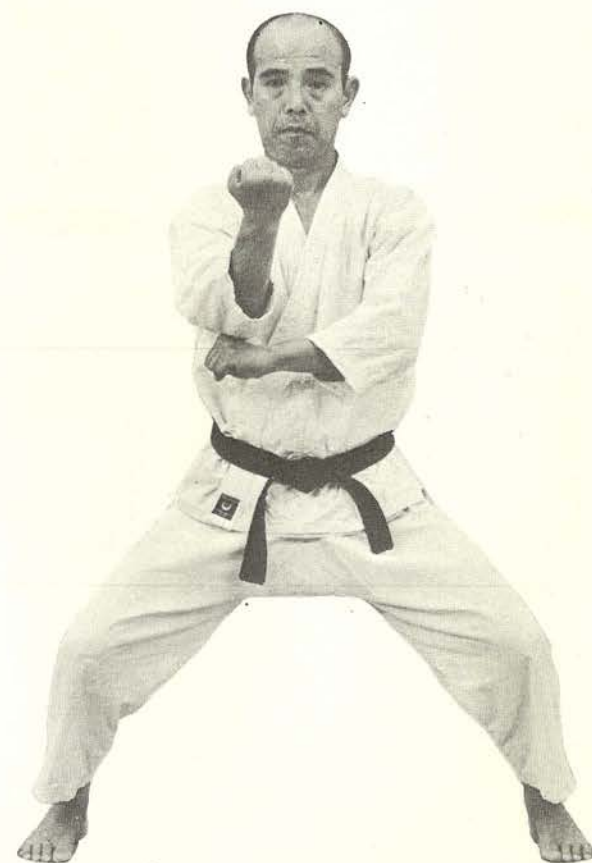




**23a** *Migi haiwan jōdan "nagashi-uke"*  
Upward sweeping block  
with back of right  
forearm  
*Hidari-ken "gedan-uke"*  
Downward block with  
left wrist

**23b** *Migi-ken jōdan "ura-zuki"*  
Upper close punch  
with right fist

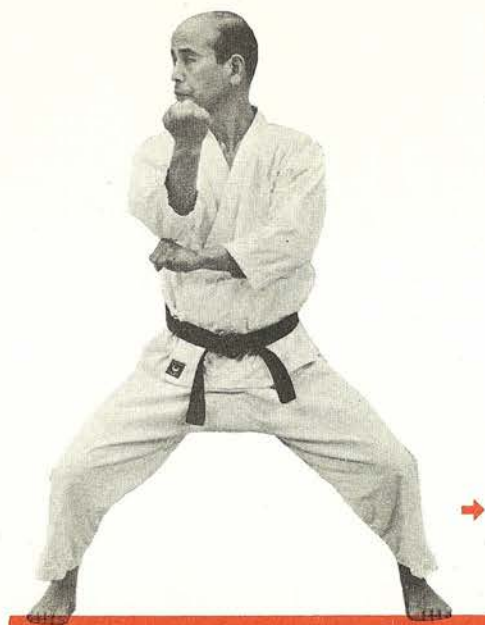
*Facing page: Top  
view of Techniques  
23a and 23b, side  
view of Technique  
23a. Below: Side  
view of Technique  
23b.*



# 24 Upper body as in previous technique. Turn face to right.

Press top of left fist against bottom of right elbow.

For Technique 25a, keep upper body in the same position and make an upward snap kick with right foot. Come back to straddle stance for Technique 25b.



Top and side views of Technique 24.

Facing page: top and side views of Technique 25.



## 25a Migi ashi "nami-gaeshi" Kick right foot inward toward lower abdomen.

## 25b Migi-wan migi soku-men "chūdan-uke" Right side block with right forearm (backside of hand slanted upward)





**26** Upper body as in previous technique. Turn face to left.



Top and side views of Technique 26; side view of Technique 27a.

Facing page: Top and side views of Technique 27b.



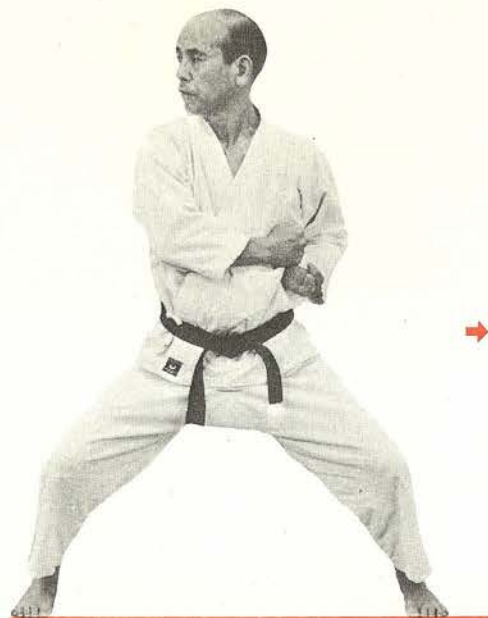
**27a** *Hidari ashi nami-gaeshi*  
Kick left foot inward toward lower abdomen

**27b** *Migi-wan hidari soku-men "chūdan-uke"*  
Left side block with right forearm (backside of hand slanting upward)

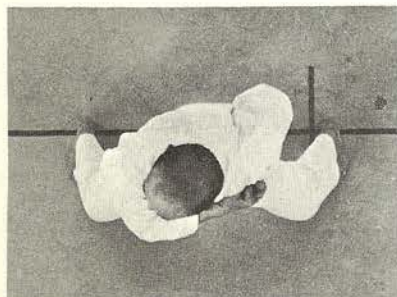


# 28 *Ryō-ken hidari koshi* Two fists at left side

Place right fist, back-side facing outward, on top of left fist, backside facing downward.

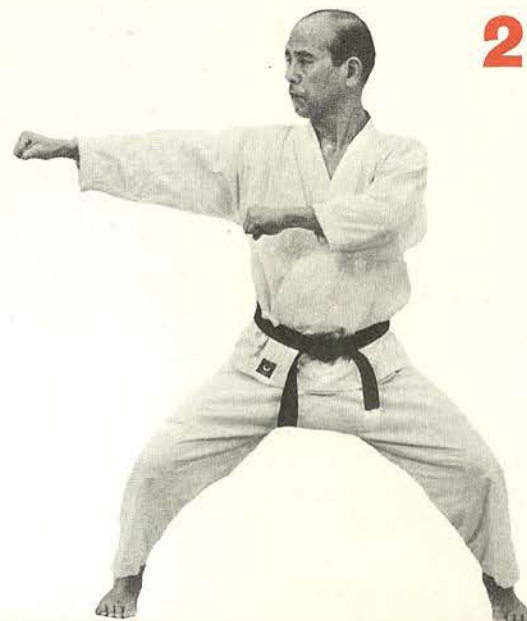


*Top and side views of Technique 28.*



# 29 *Migi-ken migi sokumen* "chūdan-zuki" Right side blow to body with right fist. *Hidari-ken "kagi-zuki"* Hook punch with left fist

*Ei! Ya!*



*Top and side views of Technique 29.*







**TOME  
FINISH**

**Heisoku-dachi  
Closed-feet stance**

Keeping left foot in place, slowly bring right foot alongside of it. At the same time, turn face slowly to the front and bring hands down to original position.



## ***Glossary of Japanese Karate Terms***

*The pronunciation of Japanese words is very simple: the vowels are like those in Italian and the consonants like those in English (g is always hard). There are no silent letters (e.g., keage=ke-a-ge).*

*Age-uke:* Rising block.

*Ashi:* Leg or foot.

*Chūdan:* Chest area.

*Dachi:* Stance.

*Dan:* Grade.

*Dōjō:* Gymnasium or practice hall

*Embusen:* Performance line

*Empi:* Elbow.

*Gedan:* Lower area of the body.

*Gedan-barai:* Downward sweep.

*Gedan-uke:* Downward block.

*Hachiji-dachi:* Open-leg stance.

*Haiwan:* Outer side of the forearm.

*Heisoku-dachi:* Closed-feet stance.

*Hidari:* Left.

*Hiji-ate:* Elbow blow.

*Jōdan:* Face area.

*Jun-zuki:* Straight punch

*Kagi-zuki:* Hook punch.

*Kamae:* Posture.

*Karate-ka:* User of karate.

*Kata:* Formal exercises.

*Ken:* Fist.

*Ken-tsui:* Hammer fist.

*Keri:* Kicking.

*Kiba-dachi:* Straddle stance.

*Kokutsu-dachi:* Back stance.

*Kōsa-dachi:* Crossed-feet stance.

*Koshi:* Hips, waist.

*Kumite:* Sparring.

*Kyu:* Grade below *dan*.

*Mae:* Front.

*Mawashi-uchi:* Roundhouse blow.

*Migi:* Right.

*Mizu-nagare*: "Water-flow"  
arm position.

*Musubi-dachi*: Informal stance.

*Nagashi-uke*: Sweeping block.

*Nami-gaeshi*: (lit. "wave  
returning") An inward kick

*Rei*: Ceremonial bow.

*Ryō*: Both.

*Ryō-ken*: Both fists.

*Shizen-tai*: Natural position.

*Shō*: Palm.

*Shutō-uke*: Knife-hand block.

*Sokumen*: Side.

*Tanden*: Area behind the navel.

*Tsuki*: Punch, jab.

*Uchi*: Strike.

*Uchi-uke*: Inside block.

*Uke*: Block.

*Ura-zuki*: Inside punch.

*Wan*: Arm.

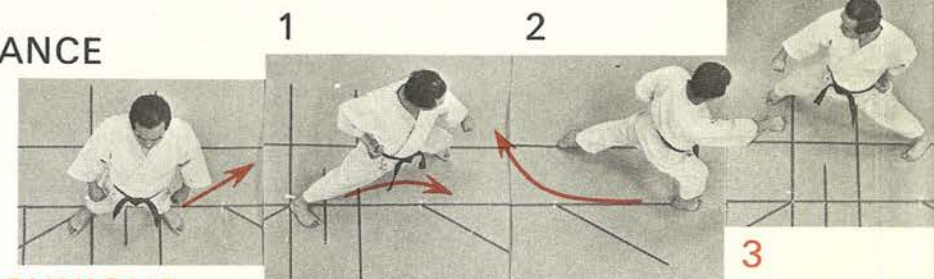
*Yōi*: Preparation.

*Zanshin*: Perfect finish.

*Zenkutsu-dachi*: Forward  
stance.

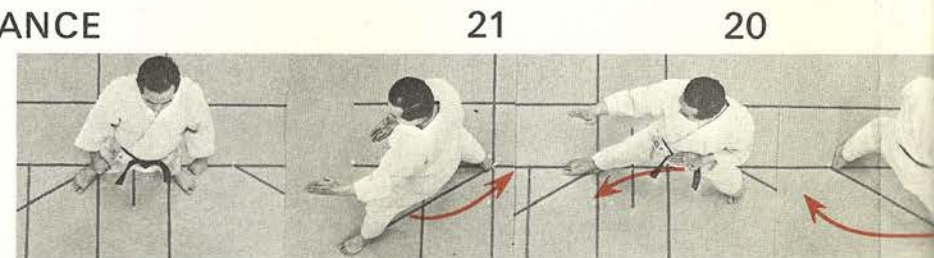
*Zenwan*: Forearm.

STANCE

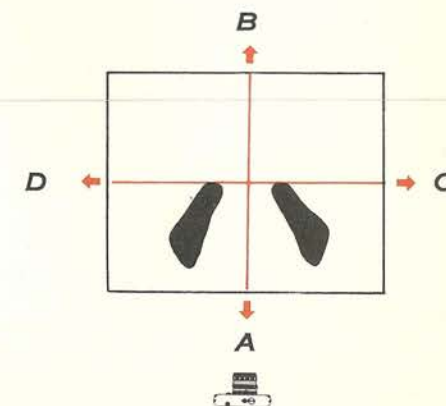


TECHNIQUE

STANCE



TECHNIQUE





# Top View of Kata Heian 1

